

April 23, 1966

Mr. Hermann Warner Williams, Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Bill:

Finally, I am planning to take off this week-end for a complete rest and spend a day or two in Washington next week to see Harry Baum and am leaving time to see the Corcoran Gallery exhibition - and you - on Thursday.

I will probably phone you, as my time schedule has not been fixed as yet.

Sincerely yours,

EGH/tm

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission and both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



AMERICAN HERITAGE PUBLISHING CO., INC.

551 FIFTH AVENUE • NEW YORK 17, NEW YORK

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April 21, 1966

Mrs. Edith Halpert
Downtown Gallery
Ritz Tower Hotel
Park Avenue & 57th Street
New York, New York

Dear Mrs. Halpert:

Thank you for your kindness in letting us use the Ben Shahn silk screen painting and for lending us the Stuart Davis transparency. These appear on page 815 and page 849 of our college textbook, THE AMERICAN NATION.

To express our appreciation we are sending a copy of the book under separate cover. Thank you again for your cooperation.

Very sincerely,

Lucia H. Coulter
(Miss) Lucia H. Coulter
Picture Researcher

*Do you
remember
this?*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



TELF AIR SQUARE
POST OFFICE BOX 381
SAVANNAH, GEORGIA
TELEPHONE 232-0847

TELFAIR Academy of Arts and Sciences

April 19, 1966

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Thank you for your letter of the 16th. I am looking forward to receiving the photographs and book on Zorach.

It was a pleasure to see you in New York, and if you are ever in this area, please visit with us.

I will contact you later on the outcome after the next Board Meeting.

Sincerely yours,

Louis T. Cheney
Director

LTC/hs

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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508 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-2700

April 14, 1966

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

The Avnets have signed and returned the letter dated April 11, 1966, a copy of which was sent to you, acknowledging that \$33,700 is due to you. Would you please therefore send us the papers which we sent to you on April 1, 1966 so that we may proceed with the sale of the stock.

Very truly yours,



JGF:dg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Zorach

14 Sidney Place
Brooklyn, N.Y.

April 9, 1966

Dear Edith:

The follow large pieces are available in bronze or can be cast:

1. Large Puma - Male - c.1954 - 40" Hx13x24 - \$9,000
2. Large Puma - Female - " " "
3. Spirit of the Dance - 1932 - Over Life Size - \$14,500 (Bronze on order -
edition limited to
2 more)
- ✓ 4. Spirit of the Sea - c. 1959 - 1½ Life Size - \$23,500 (The first cast was
given to City of
Bath, Me.)
5. Vita Nova - Over life size - 15,000
6. Builders of the - for 1939
Future Worlds Fair - 40" High - \$6,000 (See Bauer's book
plate 48)
7. Football Player - Less than
Life Size - 10,000 (original stone was
given to Bowdoin
College)
- ✓ 8. Eulogy (Also called
"Lament" & "Invention) - 1943 6½' High - 15,000 Bronze available
- ✓ 9. New Horizons - 1951 44" H - 10,000 (one to Shelburne -
(Baby across mothers
lap) Bronze on order)
10. Torso - 1932 - Life size - 7,500 Bronze now available
(this from Labrador Granite in Whitney)

I have attached photos which should help identify any questionable items -
I am sure you have photos of the others

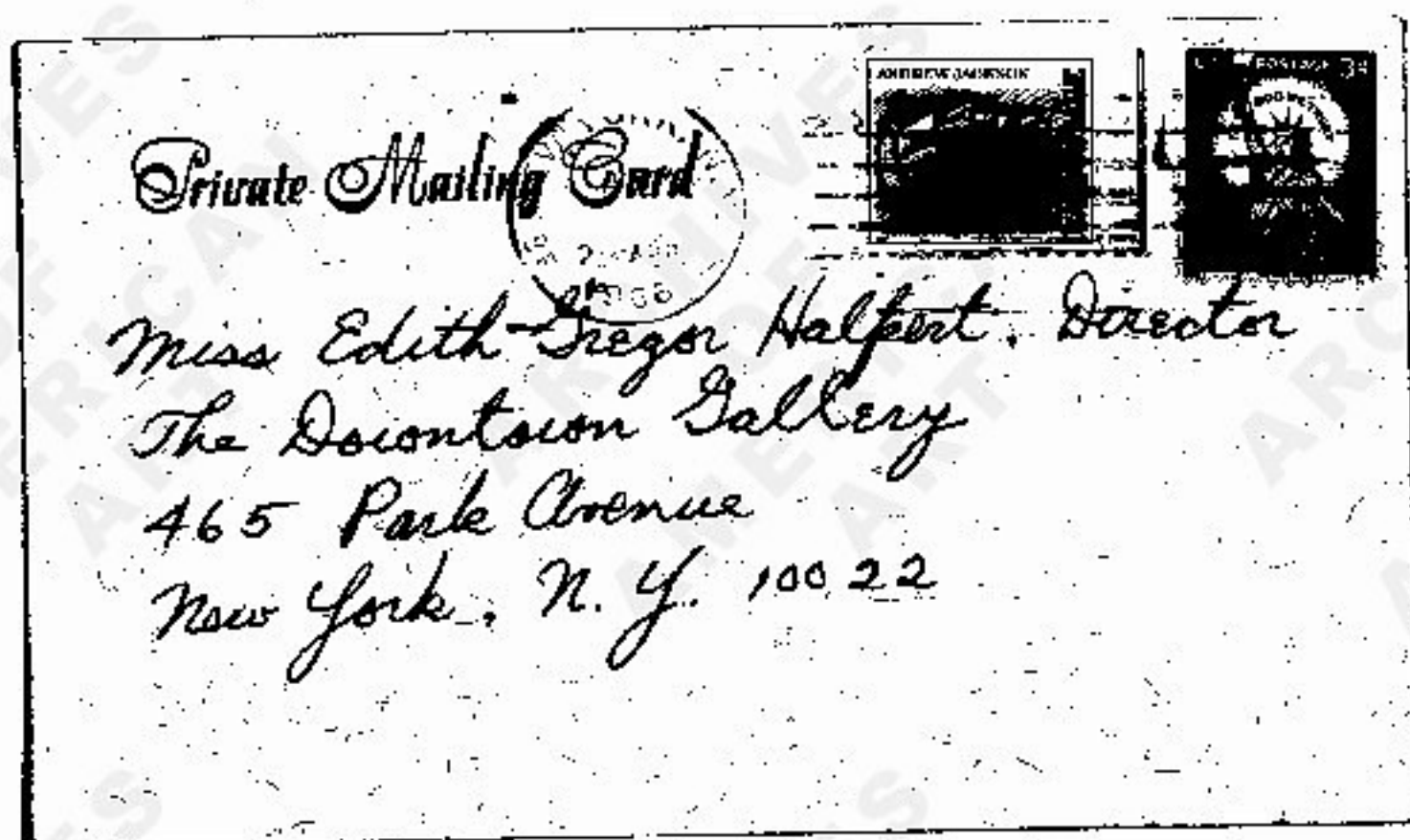
Sincerely

John
Tessim

✓ Not from
Bathurst and
not from
Mother & Child

or to publishing information regarding sales transactions.
sections are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

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LAZAROW & COMPANY
ACCOUNTANTS & AUDITORS
119 WEST 57TH STREET
NEW YORK 19, N. Y.
JUDSON 8-6830

CABLE ADDRESS:
"BILAZAROW NEW YORK"

April 13, 1966

Mrs. Edith G. Halpert
The Downtown Art Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am enclosing herewith the Application for Extension of Time to File your 1965 income tax return. Please sign both of the enclosed forms next to the "x" and return them to me with a messenger.

With regard to the letter to Mr. George J. Dorfman, the following thoughts might be included with the letter to him:

- a) Inasmuch as the accounting firm of Lazarow & Company pay all of my personal bills I thought it might be prudent for them to file the 1965 tax returns.
- b) Inasmuch as they will be responsible for handling any tax audit for 1965 it was felt advisable for them to also prepare this return.
- c) Since Lazarow & Company are in the immediate vicinity, they can call me with regard to many aspects of my return which require clarification.

The foregoing, when included in a letter, should provide a valid basis for our filing your 1965 tax returns.

Kindest regards,

Sincerely yours,


Albert A. Rettig

AAR:aw
enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Sloan Galleries of American Paintings
Valparaiso University, Valparaiso, Indiana

April 13, 1966

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

About a month ago I wrote you regarding the possibility of borrowing an exhibition of the work of Abraham Rattner for the period Feb. 19 - March 15, 1967 with the hope of buying one of the paintings.

It has occurred to me that perhaps it is asking too much to have all Abraham Rattner paintings and that it would be preferable to you to borrow only about seven or eight Rattners and to show them with about an equal amount of Hartley's and Knath's. Would you agree?

If so, could you tell me who the main dealers of Hartley and Knath are?

On May 4th there will be a meeting of the Sloan Committee to approve next year's program schedule. Would it be possible to hear from you by then?

Sincerely,

Richard Brauer, Curator

April 19, 1966

Mr. Sam Cantay, Vice President
The First National Bank of
Fort Worth
Fort Worth 1, Texas

Dear Sam:

It was so good to hear from you. I am very sorry that you went through such a long siege of illness, but am pleased that you finally wore out the "bug" and are definitely on the mend. Indeed I can appreciate all this, as I went through a similar ordeal, and aside from being a terrible bore -- and painful -- it sure robs one of all the vitality so necessary in conducting whatever business one is engaged in.

My stay in Texas was so brief this time that I did not have an opportunity to see any of my friends. O'Keeffe had written specially asking that I pay her the courtesy of coming down to see the show, and after all these years I felt that I should, despite my utter fatigue. We had a very delightful talk and then I had to dash off to Dallas with a stop-off en route to the airport. However, I did take time out to see the Fort Worth Art Center and was disappointed because only four paintings from the permanent collection were on view at the time. As you probably know, an invited exhibition was current, and while interesting, I was disappointed not to see what the Center "stands for."

In my rush I did not see the Damburges at the Carter Museum, but I am familiar with his work and think you are wise to acquire some examples for Fort Worth.

I will be very glad to cooperate with you in connection with your desire to acquire paintings by Dove and Stuart Davis. The latter's estate is blocked, and nothing is for sale at present, but as soon as we get the green light from the estate attorney, I will communicate with you -- I will certainly find a handsome Dove among those we have tucked away for special institutions or individuals.

April 22, 1966

Mr. William Heller
Carson, Lundin and Shaw
425 Park Avenue
New York, New York 10022

Dear Bill:

I find it most difficult to understand why the C.O. for the Gallery is being held up by the Ritz Tower architect all this time. It seems incredible that we have to wait until all the other remodeling in the building is attended to before our end of the job is approved. Suppose something happened to me or I decided to sell the Gallery or whatever. No one would be willing to sign a lease under these circumstances. In any event, the Gallery should be a completely independent matter; besides, it was completed before September and here we are still waiting because Mr. Connor or the attorney, architect or whatever is trying to make it difficult for us.

I am perfectly willing to take the plans down personally and have these approved, if necessary, as I do not like to be involved in other people's business. I have just had word that the freight elevators are being repaired or changed or something and these too are on this floor. It may be years before everything is re-conditioned.

I now have a Manager, who is taking care of all my personal and Gallery affairs and he is checking into all our insurance policies and feels that we will have a problem unless we have the C.O. and may be creating difficulties in connection with our insurance, as the liability will be unlimited under the circumstances. Won't you please advise me as to whether there is some way for us to do this directly. After all, it seems the responsibility of either our architect or his contractor or both.

I hate to bother you with this again, but I am deeply concerned and would like to get our end of it settled and will do whatever you consider best. Many thanks.

Sincerely yours,

RGH/tm

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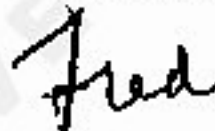
April 22, 1966

Mrs. Edith G. Halpert
Downtown Gallery, Inc.,
Ritz Tower Hotel
Park Avenue & 57th Street
New York, N. Y.

Dear Edith:

We have written to you a number of times as to the sale of the Avnet stock. We have asked that you and Nathaly sign the papers we sent you, where your names appear, and return the same to us because this is needed in order to enable the sale of the stock to be made. It is important that this be done without delay because Avnet is assuming that we are proceeding with the sale and if the stock goes down on the market, he may raise some claim that he was injured because he would have sold it himself.

Sincerely,



Frederick Baum

FB:mp

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April 16, 1966

Mr. Irving Mitchell Felt
Madison Square Garden Corp.
410 Park Avenue
New York, New York 10022

Dear Irving:

A very handsome Kariyoshi which was lent to a London gallery (M.F.S.) has just been returned and now I feel ready to give you a private showing at your convenience. I found some additional sculpture as well.

Won't you please let me know in advance so that I may make arrangements accordingly. I look forward to seeing you.

Sincerely yours,

EGH/tm

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April 8, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
Ritz Concourse
465 Park Ave.
New York, N.Y. 10022

Dear Edith:

I wrote to you two weeks ago and have not received a reply.
Will you kindly send me a check closing the John Marin Account.

There is also the matter of the expense account. I presented
you with several expense accounts during the 1964 Season. I spoke
to you, regarding the matter, on at least three or four occasions.
But apparently to no avail. The money is due me. Please send
along the check.

Sincerely yours

John Marin Jr.

John Marin, Jr.
Apt. 12D 945 Fifth Ave.
New York, N.Y. 10021

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from both artist and purchaser involved. If it cannot be
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April 15, 1966

Mr. Abram Lerner, Curator
Joseph Hirshhorn Collection
24 East 67th Street
New York, New York

Dear Mr. Lerner:

As you requested, I am supplying below the current insurance valuations on the following works of art in the Hirshhorn Collection.

Artist	Title & Date	Medium	Valuation
Davis	The Terminal, 1937	Oil	\$15,000.
	T-Scape, 1932	Oil	8,000.
	Tropes de Temps, 1956	Oil	22,500.
	Rapt at Rappaports, 1952	Oil	20,000.
Dove	Morning, 1940	Wax Emul.	3,500.
	Still Life, c.1920	Oil	3,500.
	City Moon, 1938	Wax Emuls.	6,500.
	Abstract Composition	Oil	4,000.
Kuniyoshi	Child Frightened by Water, Carnival	Oil on paper	6,000.
	End of Day, 1945	Drawing	3,000.
	Child in Country, 1946	Drawing	2,750.
	Deserted Brickyard, 1939	Gouache	3,500.
	A Young Woman, 1945	Litho.	150.
	Bather in a Boat, 1923	Brush & Ink	2,500.
	Still Life, 1926	Oil	4,000.
	Lock It Flies, 1946	Oil	6,000.
		Oil	10,000.
Rattner	The Bride, 1944	Oil	5,500.
	Procession, 1944	Oil	5,000.
	Window Composition, 1952	Oil	5,000.
	Christ & Two Soldiers, 1945	Oil	4,500.
	Still Life with Shoes, 1947	Oil	3,500.
	Composition Head & Flowers, 1949	Oil	4,000.
	Pieta, 1949	Oil	3,750.
	Church at Gallardon, 1950	Oil	4,250.
Shahn	Remember the Wrapper, 1945	Tempera	4,000.
	Judges of Cal. Supreme Court, Mooney Series	Tempera	3,000.
	The Three Moors, 1933	Tempera	3,500.
	Farmer & His Son	Tempera	2,000.

Mr. William Lane -- 2

April 20, 1966

estate, I found a good many works which had been tucked away in the attic, and since then Mmyna has discovered many others. The majority, of course, are small in dimensions but give a very delightful cross-section of his art career. This show will be intimate and, I think, very handsome. We have had the early paintings cleaned, and all of them framed with larger mats and chic metal strips. I also thought it would be interesting to include a few examples of "folk art" objects and at least one Shaker piece in order to create a background for his own environment.

While the estate has not as yet been settled and the items shown will not be for sale, I felt that it would be valuable as a means of keeping Shaefer before the public. Artists in America die out so rapidly unless they are kept before the public at a time when one sensation after another is presented, both in museums and in galleries. The memorial exhibition is not scheduled for quite a long time, but this will in no way interfere with the major show.

As it is not customary to have a preview cocktail party for a deceased artist and I do want his close friends to see the show in peace and in advance, I thought up what everyone considers a very good gimmick. You know, of course, that there is a reel the Westinghouse TV Company made -- the over-all educational color film entitled "The Artist's Eye." Mr. Pack, the President of the Company, was in the other day paying for a Shahn he purchased and I suggested the idea to him. He very generously offered to present me with the reel. I have already arranged with Jensen for a screen and operator who will run film from time to time in our private show-room so that it does not interfere with the exhibition. Naturally, I expect Sandy and you to join our small party on Monday, May 2nd, from 5 to 7 p.m., etc. However, I trust I will see you before this occasion, Will.

With fond regards.

EGH:ep

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April 12, 1966

Dear Adele:

I was so glad to hear from you, but was surprised to learn of the reference to my "silence" as I did write you not too long ago and used the address that you gave me.

My health is okay, but I am still suffering from a case of exhaustion, which no doctor can cure. I plan to take a week off after the current exhibition closes and just get out of this hell-hole. I will probably end up in Atlantic City or some other similar dull spot of the same sort. In any event, I will get some fresh air and will not take the Ediphone or any other gimmick along so that I can get that much-needed rest which is two years overdue.

The current show is very handsome and we are following it with an exhibition of small paintings and drawings which Charles Sheeler either hoarded or gave to Masya. It will not be an impressive exhibition, but I hope the intimate quality will capture the public - if not the press. That leaves only one more show before we close for the summer - thank heavens. There's a possibility that Albert will come out to Newtown with me, although I haven't discussed this recently; but in any event I will be there and, as you know, that is one place in the world where I can drop all my problems and relax in the atmosphere of the 18th century, which I am sure was much more pleasant than the current period - and particularly so in New York, which has become a dreadful, hideous place.

You too are a dope, working as hard as your letters indicate. Maybe we should both go back to Odessa and become Commissars in our different departments, with the Mushicks handling all the details for us. Nobody will know the difference.

I am delighted that you plan to be back the latter part of April and look forward with great anticipation to seeing you. Do let me know well in advance so that I can arrange my time accordingly - that is, in relation to the duties you have outlined. Meanwhile,

My love,

April 19, 1966

Mrs. Joan Ankrum
Ankrum Gallery
910 N. La Cienega Blvd.
Los Angeles, Calif. 90069

Dear Joan:

I was simply delighted to hear from you. It has been a long time indeed since we have had an exchange of correspondence.

You know, of course, that I have been very ill during the past two years with an appropriate ending of that era in the form of an operation which was successful in reducing the excessive pain I suffered during that period and the long blanks of memory engendered by that condition. However, the combination of moving all our possessions from 51st Street to our new home and supervising the reconstruction (with current workmen, God help me) gave me no time for my usual summer vacation prior to the operation, and of course the accumulation of work during this entire period made it impossible for me to take my usual winter vacation in Hawaii. So here I am, still at my post and way, way behind in my work. As a matter of fact, I have spent this entire weekend (it is now Sunday midnight) at our little Ediphone, dictating away a mile a minute, and I am glad that I have an opportunity at last to write to you.

I am glad that our most recent sale of a Broderson has been paid for by the client and by us. As a matter of fact, I think there are still a few straggling ends in previous sales and our new bookkeeper, who is a real pro, is at work trying to organize the books after the mess made by the previous girl, whom I did not supervise for obvious reasons. Everything is now being organized, and I hope that by the 1st of June we will be functioning as we did for 37 years prior to this recent nasty episode of illness, etc. You will then get -- or before -- a complete report, and I will also be in a better position to know what plans we can make for the following season. The

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HIRSCHL & ADLER
Galleries inc.

21 East 67th Street, New York 21, N.Y., Cable Address "HIRAMART" • Telephone: LEhigh 5-8810

A. M. ADLER
NORMAN HIRSCHL

FINE PAINTINGS
APPRAISALS
RESTORATION

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April 19, 1966

Dear Mrs. Halpert:

I am particularly anxious that you attend the cocktail meeting we shall be having at the home of The Hon. W. Averell Harriman on Wednesday afternoon, April 27th, and since I haven't received your acceptance yet, I thought I'd send along this personal note.

As you recall, the time of the meeting is 4:30 P.M., and the address of the Harriman home is 16 East 81st Street, New York City.

I'd appreciate it if you would put the date on your calendar now, and return the enclosed card to say that I may look forward to seeing you on the 27th.

Sincerely yours,


Abraham M. Adler

Encl.

April 22, 1966

Mr. G. Carroll Lindsay, Director
Smithsonian Museum Service
Smithsonian Institution
Washington, D. C. 20560

Dear Mr. Lindsay:

Yesterday we sent the 100 copies of the booklet ABC'S FOR COLLECTORS OF AMERICAN CONTEMPORARY ART which you requested. They were addressed to the Manager, Museum Shops, following your instructions. I trust that you plan to sell these, as it would be unfair to compete with museums which charge a minimum of 25%.

Would you be good enough to send us a receipt for these, acknowledging the gift.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

P.S. a statement for the postage charges is enclosed.

2
April 12, 1966

Mr. William C. Seitz, Director
Rose Art Museum
Brandeis University
Waltham, Mass. 02154

Dear Bill:

I was delighted to hear from you, despite the fact that you have become a true Yankee.

Do come in to see the Gallery - and me - when you are in New York the latter part of this month. Why don't you call up in advance and arrange to have lunch in our private showroom. I am so eager to hear whether you are as happy with Brandeis as Brandeis is with you.

Best regards,

EGH/tm

April 19, 1966

Mr. David B. Pall
Hickory Hill
Roslyn Estates, New York

Dear Mr. Pall:

Following telephone instructions from Mrs. Pall, we will be shipping your Weber in care of Gil Gold within the next day or so. Therefore, would you please place this painting on your insurance policy right away.

Now that you and Mrs. Pall are back in the States, we hope you will be coming in to say hello one day soon.

Best regards.

Sincerely yours,

Tracy Miller

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SAINT PAUL ART CENTER

30 EAST TENTH STREET

SAINT PAUL, MINNESOTA 55101

MALCOLM E. LEIN
DIRECTOR

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Mrs. Edith Halpert
The Downton Gallery
465 Park Avenue
New York City, 10022

Dear Mrs. Halpert:

Thank you for the added ammunition that you gave me over the telephone. The committee is happy and THE BLIND BOTANIST is hanging near the DRAWINGS USA '66 exhibition.

I am enclosing the blue copy of the invoice as you requested, also a copy of our catalogue for the exhibition which I hope will interest you.

Sincerely,



Miriam B. Lein
Curator

8 April
1966



GEORGE J. DORFMAN & COMPANY

Certified Public Accountants

GLOVERSVILLE, N. Y. • ALBANY, N. Y. • NEW YORK, N. Y.

BOB L. ERSTEIN, C. P. A.
JACOB SCHULMAN, C. P. A.
ROBERT L. DORFMAN, C. P. A.
MERWIN S. GREENE, C. P. A.

38 NORTH MAIN STREET
GLOVERSVILLE, N. Y.
12079

April 18, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York, 10022

Dear Edith:

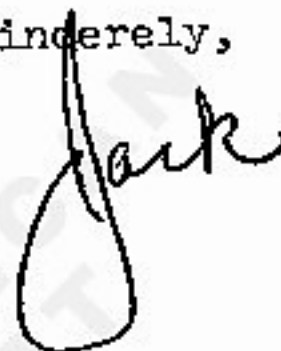
I have your letter of April 14 to Mr. Dorfman. Naturally, if there is anything further that we can do to assist you, please do not hesitate to advise us.

I do hope that the Business Manager that you have engaged handles these affairs to relieve you of all of the problems in this connection. If there is anything that he may require, please assure him that he has our fullest cooperation.

I will review the time on this engagement with Mr. Dorfman and will submit a bill to you.

In the meanwhile, with kindest regards, I am

Sincerely,



JS:KB

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Shahn	Man by Railroad Track, 1935-6	Tempera	\$2,000.
	Brothers, 1946	Tempera	5,500.
	Part, 1954	Tempera	4,500.
	Song, 1950	Tempera	7,500.
	Age of Anxiety, 1953	Tempera	7,000.
Sheeler	<i>Remember the Wrappers</i>		
	Yosemite, 1957	Oil	4,500.
Spencer	Edge of the City	Oil	4,000.
Weber	Three Figures, 1942	Oil	2,750.
	The Foot Bath, 1944	Oil	5,000.
	Reading, 1935	Oil	7,000.
	Contemplation, 1946-7	Pastel	2,500.
	Still Life with Palette, 1947	Oil	7,500.
	Three Bathers, 1942	Oil	4,500.
	At the Lake, 1937	Oil	7,000.
Zorach	Surf at Bay Point	W.C.	500.
	The Boat, c.1918	W.C.	300.
	Landscape, 1926	W.C.	500.

Sincerely yours,

EGH/ta

not to publishing information regarding sales transactions, and to the extent possible, to obtain written permission from the artist and publisher involved. If it cannot be obtained after a reasonable search, whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

app

April 20, 1966

Mrs. Elaine G. Rosenfeld
130 1/2 East 65th Street
New York 21, New York

Dear Elaine:

I am so sorry to have delayed sending you the information you requested. This has been a wild period in the gallery and I'm in my apartment this beautiful Sunday attending to my accumulated correspondence.

I'm listing below the insurance values on the two pictures, assuming these belong to you. If they are the property of the Museum, we should write a more official appraisal letter and will do so if you advise us accordingly.

HEN SHAW

"The Porch"

Ink and wash, 25" x 13"
\$ 1,300

ARTHUR G. DOVE

"Red Yellow and Green"

Oil on canvas - 1935
14" x 10"
\$ 4,500

Best regards.

Sincerely,

RGH:mp

M. P. POTAMKIN
2808 COTTMAN AVENUE
PHILADELPHIA 49, PA.


April 12, 1966

Dear Edith:

Everything comes to he who waits, and I am enclosing
my check for \$1000.00.

Vivian and I will be in New York for a Convention on the
5th and 6th of May, and we will stop in to see you at that time.
I trust that the Gallery and yourself are coming along fine.

Sincerely,



M. P. Potamkin

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 20, 1966

REA Express
418 West Polk Street
Chicago, Illinois 60607

Reference #16282-D

Gentlemen:

Thank you for your card bearing the above Reference Number and also referring to Bin #104, stating that our shipment to Miss M. M. Delbon, 1418 Lake Shore Drive cannot be delivered because the building has been demolished.

Would you be good enough to forward this package to Mr. David L. Hanson, Wilson and McIlvaine, 120 West Adams Street, Chicago. I am sending Mr. Hanson a copy of this letter to apprise him of its imminent arrival.

Many thanks for your attention.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

KENNEBEC VALLEY ART ASSOCIATION
HARLOW GALLERY
160 Water Street Hallowell, Maine 04347

CONDITIONS for EXHIBITING under the AUSPICES of KVAA

1. All works for exhibit must be properly labelled, in duplicate. The first is forwarded to the gallery as stipulated, the second is attached to the back of the entry.
2. Persons exhibiting in invitational one-man or joint shows may substitute a list of works, stating title, medium, and value of each entry, for the individual labels mailed in. An address list for opening receptions should be forwarded with this list. Biographic information and some description of the works to be submitted for invitational shows must be in the hands of the Exhibit Committee four weeks in advance of an opening, to allow for proper publicity. This is at the request of the newspapers.
3. Entries must be at Harlow Gallery, or other designated place, by 4:00 P.M. of the day prior to the opening of a show, unless other arrangements have been made with the Exhibit Committee.
4. Costs of transportation to and from the gallery or other designated place is the responsibility of the artist or his agent.
5. Commission to KVAA on all sales resulting from a show will be 25% of the sale price. All sales are subject to the state sales tax, which is collected by KVAA at the time of sale.
6. Works not sold are to be removed from the gallery within seven days of the closing of the show. Insurance and limited space prevent KVAA from assuming responsibility for works left for a longer time.
7. Artists interested in loaning their works for the Rental Program, or in accepting divided payments for works sold should so stipulate below.
8. The Exhibit Committee reserves the right to reject any work deemed unsuitable for display.

Submission of entries for shows assumes acceptance of these conditions.

Mail to

Name

Address

Title of work

Medium

Price Value (if NFS)

Submitted for _____

Transported by self agent mail
(circle one)

REA

Attach to back of entry

Name

Address

Title of work

Medium

Price Value (if NFS)

Submitted for _____

May be used in Rental Program _____

May be purchased thru
divided payments _____

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1966

Mr. John F. Boeye
Swanson, Swanson and Boeye
209 Coolbaugh Street
Red Oak, Iowa 51566

Dear Mr. Boeye:

Upon receipt of a copy of the letter sent to you by Leemarie Burrows of Look Magazine together with your original request for the use of Ben Shahn's drawing of Gandhi, based on a reproduction which appeared in the magazine, I tried to reach Mr. Shahn who, of course, has to agree to any use of his work before we may give permission accordingly, but to date have been unsuccessful. However, I hope to hear from him in the very near future. No doubt you have read reports of meetings held with our Attorney General Lefkowitz, who is trying to help curb the unsolicited reproductions of works of art. New rulings are being planned to facilitate future activities, which in many cases were perpetrated without permission of the artists or their agents. Consequently, we are not in a position to take on any responsibility until this is effected or until the artist gives his permission in writing.

As soon as I can discuss the matter with Ben Shahn, I will communicate with you regarding the matter and will advise you whether publication of this reproduction in Mrs. Hoogeveen's book will be permitted.

Sincerely yours,

EQH/ta

C: Leemarie Burrows

for publishing information regarding sales transactions, sections are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

forced to assist

W

April 14, 1966

Mr. Albert A. Rettig
Lazarew and Company
119 West 57th Street
New York, New York 10019

Dear Mr. Rettig:

As you suggested, I wrote to Mr. Dorfman - gently.

I found a folder of gifts made during 1965, including a number of receipts. Whether or not these had been entered I wouldn't know. I also have a complete file of bills for medical services, way beyond those entered in the book. Rather than have them forwarded to you, I would greatly appreciate your dropping in when you have a moment to see what material you can use and what I may destroy.

Many thanks for your cooperation.

Sincerely yours,

EOH/tm

P.S. Would you be good enough to check in my book (that I kept more or less) for the sum I gave to P. Baum last April 15th or thereabouts - that will be under non-deductible gifts - so that I may know what to send her this year.

April 9, 1966

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear David:

When I had the pleasure of seeing you last, I called your attention to the fact that your restorer has not as yet repaired the Storrs sculpture which was received in damaged condition here. Would you be good enough to stir him up a bit so that I can cross this item off my follow-up list.

Many thanks - and best regards.

Sincerely yours,

EGH/tm

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.

April 23, 1966

Mr. Lloyd Goodrich, Director
The Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Lloyd:

I received a rather puzzling letter from Abbott Pattison, who evidently had some correspondence or whatever with you relating to his bronze reliefs, *PENOBSCOT SUMMER* and *ASCENT OF MT. CONFUCIUS*.

Because of the tremendous interest in his exhibition, we decided to extend the show a week. Thus I hope you will find time before Saturday, April 30th to see the sculpture we have on view, including the two mentioned above. Besides, it will be pleasant to have a chat with you. I look forward to your visit.

Sincerely yours,

EGH/tm

P.S. I am leaving for Washington early Wednesday afternoon and will not be back until Friday morning. Thus, can you make it any time on Tuesday or Friday.

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions.
settlement are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
collector is living, it can be assumed that the information
may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

April 13, 1966

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

This letter is, I am afraid long overdue. First of all, I want to thank you for your very generous cooperation with us in connection with our "Inner Circle" exhibition next fall, and in particular for your very gracious reception of Mr. Nielsen on the occasion of his last visit when I was ill.


If it is not demanding too much of your good graces, we would like to submit the following requests.

④ William Zorach "Leo Ornstein - Piano Concert" 1918 3500.-
④ Mitchell Siporin "Gangster's Funeral with Jack Levine and Al Capone" 1957 W.C. NFS - 9mo. 1500.
④ Charles Demuth "The Purple Pup" 1918 ? NFS W.C. (Jan. 1966) NFS 125w..
~~Yasuo Kuniyoshi "Portrait of William Grepper" 1938~~
④ Robert Osborn "Portrait of Zero Mostel as Rhino" 1961 175 W.C. 700

These would all add greatly to both the quality and interest of our show and I hope that they will be available.

I'll be in New York again late in the spring with Mrs. Will Ross, who is again looking for sculpture. She is still in the \$5,000 category, but perhaps when she sees what she can get for more, she might be persuaded. She has in fact already given us the money, but wants to be included in the looking, which is all right with me. Our other project for a piece of sculpture in memory of Harry Lynde Bradley has been put in abeyance for awhile. The whole thing got very complicated which I will explain to you when I see you. I'm looking forward to that, of course, and hope our next visit will be soon. Meanwhile, my best.

Sincerely,


Tracy Atkinson
Director
TA:nh

FORMERLY MILWAUKEE ART INSTITUTE AND THE LAYTON ART GALLERY

April 14, 1966

Mr. Robert Dorfman
38 North Main Street
Gloversville, New York

Dear Mr. Dorfman:

Our current show has attracted such a large audience that this, plus a shortage of employees, has increased my pile of paper work to such a degree that I really haven't had a chance to locate the form you sent me.

After making a very complete search, I called the Business Manager I engaged to take care of all my affairs and found that he had these forms together with all your preparatory papers. He has also gone over all the other material in my possession and is having one of his clerks pay my personal bills, etc., relieving me of all the details.

When I called him about returning this form I was told that the firm is preparing my 1965 tax returns inasmuch as they will be responsible for handling any tax audit for 1965, etc. And so, I am in this embarrassing position, but since they are in the immediate vicinity and are handling everything else, I suppose it is best to let it ride as is. I am sure you will understand.

Won't you please send me a bill and accept my gratitude for all that you have done to make life simpler.

Best regards.

Sincerely yours,

EOH/tm

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purchaser is living, it can be assumed that the information
has been published 60 years after the date of sale.

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Honolulu Academy of Arts

900 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 562-6923

April 22, 1966

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

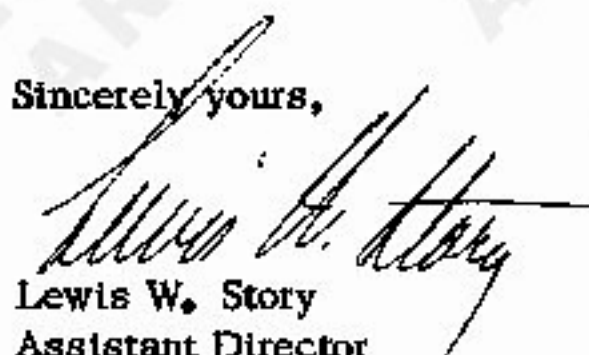
Dear Mrs. Halpert:

Thank you very much for your letter and for your willingness to make the Arthur Dove available for our circus exhibition. In as much as the exhibition opens next Thursday and the installation is well along, I think it best if we forego the pleasure of having the Dove. Since the date of my first letter we have found a few worthy things in local collections which are appropriate and the show seems to be shaping up well. Our budget will be spared a bit, and you will not have to go to the trouble of getting the shipment off to us. Again, my thanks for your offer of assistance.

We will be sorry, of course, not to have the print exhibition but can certainly understand that conditions have been difficult for you. The move to the new gallery would have been an horrendous chore under the best of circumstances and certainly you have had other complications to cope with. I hope that all now goes well and that you continue to enjoy the new quarters.

We do hope to have the pleasure of seeing you out here in the not too distant future.

Sincerely yours,



Lewis W. Story
Assistant Director

LWS:ac

Mr. Sam Cantey, III -- 2

April 19, 1966

I hope I will have the pleasure of seeing you soon.
Meanwhile, my very best regards to you and the family.

EGH:ep

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from both artist and purchaser involved. If it cannot be
ascertained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

INTERNATIONAL DIRECTORY OF ARTS

The full type page measures 8" deep by 5 $\frac{3}{4}$ " wide. The page of text is divided into three columns. The width of advertisements is as follows: single-column 1 $\frac{3}{4}$ "; two-column 3 $\frac{3}{4}$ "; three-column 5 $\frac{3}{4}$ ". Classified entries are set in one column only. Advertisements may cover one, two or three columns as desired.

Line or half-tone blocks with a 120 (sq. in.) or 48 (sq. cm.) screen may be used. Upon request the publisher will supply engravings at cost, provided that the client supplies glossy photos.

The samples shown are priced as follows:

	8 th edition only	8 th + 9 th editions each	8 th , 9 th + 10 th editions each	
Gallery Forty Three	1/8 page one column	\$ 65.—	\$ 60.—	\$ 55.—
Elsa Bloch-Diener	1/8 page one column	\$ 75.—	\$ 70.—	\$ 65.—
Nyréns Antikvariat	basic entry free of charge and 2 additional lines \$ 2.15 each	\$ 4.30	\$ 4.30	\$ 4.30
Hanno Schreyer	Name in bold face type (\$ 12.— or \$ 11.— or \$ 10.—) and 2 additional lines (\$ 2.15) each	\$ 16.30	\$ 15.30	\$ 14.30
Galerie Bonaparte	1/2" single column insertion	\$ 30.—	\$ 28.—	\$ 25.—
M. C. Hirsch A. B.	3/4" single column insertion	\$ 35.—	\$ 33.—	\$ 30.—
Otto Markés	1" single column insertion	\$ 40.—	\$ 37.—	\$ 35.—
Gal. Hybler or H. Tomaschek	1 1/4" single column insertion	\$ 45.—	\$ 43.—	\$ 40.—
M. Wyss	1 1/2" single column insertion	\$ 50.—	\$ 48.—	\$ 45.—
Mario Fiesore	1 3/4" single column insertion	\$ 55.—	\$ 53.—	\$ 50.—
Galerie Camille Hébert	1/4 page three columns	\$ 120.—	\$ 115.—	\$ 110.—
Gertrud Geyer-Manske	1/8 page three columns	\$ 85.—	\$ 80.—	\$ 75.—
Furman Gallery	1/2 page three columns	\$ 200.—	\$ 195.—	\$ 185.—
Hébert Antiquaire or „Antiqua“	1/4 page two columns	\$ 120.—	\$ 115.—	\$ 110.—
Aoki Gallery	1/6 page two columns	\$ 75.—	\$ 70.—	\$ 65.—
Bodenheim	3/4" two columns	\$ 55.—	\$ 51.—	\$ 45.—
Pierre Matisse Gallery	full page	\$ 375.—	\$ 360.—	\$ 350.—
Galerie Kotler	1/3 page one column	\$ 135.—	\$ 130.—	\$ 125.—
Il Rustico	1/3 page two columns	\$ 135.—	\$ 130.—	\$ 125.—
Four-color advertisements can be accepted for full pages only		\$ 800.—	\$ 775.—	\$ 750.—

Directory supplied to all advertisers using $\frac{1}{2}$ " or more of insertion space.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

94-27 56th Avenue
Elmhurst, New York- 11373
April 22, 1966

*concentrate
on American art*

*Sign
your name*

*Sorry
I
never
heard
her*

Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert,

I have been told that you might be able to tell me something about the work of Märta Taipale, that a few years ago you handled a number of her more important pieces. It is for this reason that I write you.

I am at present working on the arrangements for a small loan exhibit of Finnish pictorial weavings. This will be held in early June at the Denver Art Museum. The works of four weavers will be shown: Eva Anttila, Dora Jung, Laila Karttunen, and Märta Taipale. To obtain information about the first three is a relatively simple matter. One has only to apply to the more or less central sources in Finland. Miss Taipale, however, is elusive. Because of the fact that she lived in the United States, there are no such central sources. I have been able to obtain very little information about her work. Thus, anything that you could tell me about her would be very much appreciated. I am interested in bibliography, biography and, most especially, in information concerning the whereabouts of her pieces in the United States. In particular, would you happen to know which museums in Texas and Chicago have pieces by Miss Taipale?

I thank you for any help which you can give me and I look forward to hearing from you.

Sincerely,

Nora Fisher
Miss Nora Fisher

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist of whose work is being sold is living, it can be assumed that the information is of value and should be published 60 years after the date of sale.

April 16, 1966

Mr. Tracy Atkinson, Director
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Tracy:

It was good to hear from you. I am very sorry that you have been ill. So have I, which will give us a delightful opportunity of swapping clinical notes on your next visit.

The paintings you requested for your exhibition, INNER CIRCLE, will be available for you and we are entering these on our exhibition chart to make sure they will not be lent elsewhere during that period. However, the Kuniyoshi PORTRAIT OF WILLIAM GROPPER is no longer in our possession, but I feel strongly that it should be included in your show and would suggest that you write directly to Mr. Lester Arnet, whose address is 1271 Sixth Avenue, New York. I will drop him a note as well, if you so desire.

Incidentally, there are two versions of the PURPLE PUP by Charles Demuth. I retained one in my collection. This includes a portrait of an artist whose name I cannot recall, but the version which includes Marcel Duchamp was sold by us to the Boston Museum of Fine Arts. I am sure that Perry Rathbone will be glad to lend that example. If not, I will try to trace the name of the artist in our version.

I am so pleased that you are planning to be in New York and look forward to seeing you. Of course I will do all I can to cooperate in interesting Mrs. Will Ross in a sculpture. I might suggest in advance that John Storrs, who was rediscovered by us in 1965, would be a most exciting addition to your collection. In any event, when you are here I can show you an excellent cross-section of this great pioneer's sculpture.

Best regards.

Sincerely yours,

EGB/tm

or to publishing information regarding sales transactions, researches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

AUGUSTUS POLLACK

350 EL CAMINITO • CARMEL, VALLEY, CALIFORNIA • TELEPHONE 659-2813

April 18, 1966

Messrs. Downtown Gallery
465 Park Avenue
New York, New York.

Gentlemen:

I am currently engaged in a fine arts appraisal which contains the work described below. This watercolor bears the labels from your gallery ca. 1933 when it was 113 West 13th Street.

Description:

Artist: Nicolai Cikovsky
No. 58
Title: THE BROOK
Size: 17 x 21-1/2 inches
Medium: Waterecolor
Price 150

The watercolor is signed at lower right and dated 1929.

Any information you can give me regarding the painter beyond the brief mention in Benezit would be greatly appreciated. Also I would appreciate learning the estimated current value of this picture. In fairness to an artist I hesitate to place nominal values on current works is accurate information is obtainable.

I remember my past association with the Gallery and Miss Halpert with great and nostalgic pleasure.

Cordially,



Return Envelope enclosed

FINE ARTS COUNSELOR

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April 8, 1966

Mrs. Alice W. Hughes
Secretary to Mr. Dwight
Manson-Williams-Proctor Institute
310 Genesee Street
Utica, New York 13502

Dear Mrs. Hughes:

Many thanks for sending us the photograph of the Folk Art portrait. We do try to keep all of our records complete and are most grateful for your thoughtfulness in seeing that this found its way back to us.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Shain	Man by Railroad Track, 1935-6	Tempera	\$2,000.
	Brothers, 1946	Tempera	5,500.
	Past, 1954	Tempera	4,500.
	Song, 1950	Tempera	7,500.
	Age of Anxiety, 1953	Tempera	7,000.
Sheeler	Yosemite, 1957	Oil	4,500.
Spencer	Edge of the City	Oil	4,000.
Weber	Three Figures, 1942	Oil	2,750.
	The Foot Bath, 1944	Oil	5,000.
	Reading, 1935	Oil	7,000.
	Contemplation, 1946-7	Pastel	2,500.
	Still Life with Palette, 1947	Oil	7,500.
	Three Bathers, 1942	Oil	4,500.
	At the Lake, 1937	Oil	7,000.
Zorach	Surf at Bay Point	W.C.	500.
	The Boat, c.1918	W.C.	300.
	Landscape, 1926	W.C.	500.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Ex out

Rattner

April 20, 1966

Mrs. Bridget Paddock
Assistant to the Director
Lamont Gallery
The Phillips Exeter Academy
Exeter, New Hampshire 03833

Dear Mrs. Paddock:

I am finally sending you a belated reply to your letter of April 1st because I did not dare commit myself without checking various requests we have had for exhibitions of Rattner's works.

I now have a fairly complete date record and feel that we can arrange for such an exhibition during November of 1966. I am enclosing catalogues for the two most recent one-man shows of his work held at this Gallery. These contain not only a listing of the pictures shown but also biographical data and representations in public institutions.

No doubt you will want someone from the Lamont Gallery to pay us a visit to make the specific selection. I am well aware that each area of a specific interest varies from others, particularly in the case of an artist who is not a "one-image" artist. In any event, I hope to hear from you shortly as to your wishes in the matter.

Sincerely,

BGR:ep

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 60 years after the date of sale.

April 12, 1966

Dr. Moskowitz, Director
ACA American Masters
810 North LaCienega Blvd.
Los Angeles, California

Dear Dr. Moskowitz:

Much as I would like to cooperate with you, we have practically nothing for sale by the artists listed for your exhibition to be held from June 15th to July 31st.

Both the Davis and the Sheeler estates are blocked and until the attorneys give us the green light announcing that the Federal release has been received by them, we are not permitted to send anything out of our premises.

The Kuniyoshi estate has been sold out completely, with the exception of a few drawings and prints. If either of the latter are satisfactory, I would be happy to cooperate. Furthermore, if the few remaining pictures we have by the other artists listed are returned from various exhibitions current at present, we will not be able to make the loans requested. However, by June 15th I hope that some of these will be returned from these major exhibitions, including one recently sent out to the Smithsonian Institution. Since the show called ROOTS OF ABSTRACT ART IN AMERICA, held at that Institution some months ago, it seems that every museum and gallery is eager to include these artists and since our stock per se is extremely limited, we are in this most unfortunate position.

Please get in touch with me about the middle of May, so that I can give you the latest report.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON, D. C. 20560
CONSTITUTION AVENUE AT TENTH STREET
(Room 617)

April 19th '66

Dear Edith:-

In answer to your letter of April 12th as to when we shall be using the prints from you - some of which you are generously donating to us - They will go on view on July 1st here in the Jayer gallery. (In summer we have our biggest crowds.) This will give plenty of time for your trip to the warehouse beforehand.

Meanwhile, I look forward to your visit on the 27th. The show is coming along well and will be handsome. Harry will have to work his usual wonders on the installation since it is such a varied group as to date and size, covering almost three centuries and ranging from the three huge Morans to very little

SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA



Art Department
St. Olaf College
Northfield, Minnesota
April 22, 1966

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of April 19th.

You have undoubtedly received my letter that was mailed that same week. In it I described the gallery which I might add is versatile enough to adjust to a variety of types and sizes of shows. We have display panels that can be set up for shows of 140 - 165 running feet plus additional wall surfaces. They can also be used as room dividers and can thus cut down the apparent gallery size.

We would appreciate as complete a show as you can arrange. Mr. Shahn will undoubtedly find much of the discussion centering on his work. However, I wasn't anticipating the need to get loans from other sources. This would add to your inconvenience and I can only say that we will appreciate anything you decide to compile.

Sincerely,

Arch Leean
Assist. Prof. of Art

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF JUDAISM
WEST COAST BRANCH OF THE JEWISH THEOLOGICAL SEMINARY OF AMERICA
6525 SUNSET BOULEVARD • LOS ANGELES, CALIFORNIA 90028

SCHOOL OF THE FINE ARTS

April 8, 1966

Miss Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Miss Halpert:

Mr. Jospe has transmitted your letter of February 24 to me for acknowledgment. We wish to thank you for your graciousness and for your desire to cooperate with us in the presentation of our exhibit on Calligraphy.

As you will note from the enclosed copy of letter to Miss Katherine Kline, we have asked that a member of the Jewish Museum to visit your gallery and make a selection of the Ben Shahn pieces. After the selection has been made we would appreciate your sending the pieces on to us and at the same time letting us know when we may expect them. Please also give us information as to the valuation for insurance purposes. We can make no decision on prints at this time.

We trust the work can now be expedited without too much delay.

Sincerely yours,

Eric Ray
Eric Ray
Art Director

Encl.

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Marion O. Sandler -- 2

April 20, 1966

accordingly, or rather, will bill the Bank as you requested in the event that only one had been taken care of.

Congratulations and I dare you to come through with a repeat performance, i.e., someone to match Susan Elizabeth Sandler.

With fond regards.

As ever,

BMH:ep

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Milton Meltzer / 263 West End Avenue / New York 23, N. Y.

April 15, 1966

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am preparing for publication by the Thomas Y. Crowell Company a book for young readers aged 12 to 16 which will reproduce about 50 paintings and drawings depicting Negro subjects, by outstanding artists, both Negro and white. There will be a page of text about each artist and the work.

May I have your permission to reproduce The Church is the Union Hall and The Welders by Ben Shahn in this book in the United States and elsewhere?

If it is necessary to secure the permission of another owner, would you please tell me the name and address?

I will be glad to credit the source in whatever form you wish the credit worded; and, while selections may be added or eliminated in subsequent printings, I shall of course follow your instructions regarding cropping.

If, as far as you know, this painting or drawing has been previously reproduced, in a periodical or book, would you please tell me where?

Could you supply me with an Ektachrome or Kodachrome of the painting suitable for reproduction? And with a glossy black and white photo? What would the rental fee be and how long may we keep the transparency?

Sincerely yours,

Milton Meltzer

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

85 FIFTH AVENUE

NEW YORK

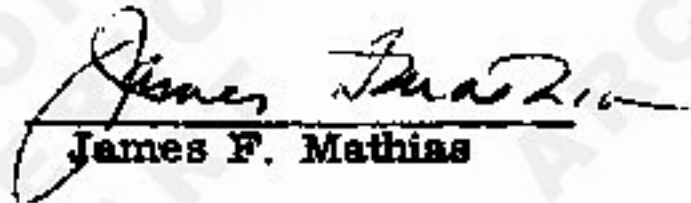
JAMES F. MATHIAS
SECRETARY

July 17, 1962

I HEREBY CERTIFY, That Mr. Louis Sheaffer, Writer, Brooklyn, New York, has been appointed by the Trustees of the John Simon Guggenheim Memorial Foundation to a Fellowship for the period from August 1, 1962 to July 31, 1963.

During this period Mr. Sheaffer will devote himself to studies of the life and times of Eugene Gladstone O'Neill.

Mr. Sheaffer is respectfully recommended by the John Simon Guggenheim Memorial Foundation to the esteem, confidence, and friendly consideration of all persons to whom he may present this letter.


James F. Mathias

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THE DOWNTOWN GALLERY

EDITH OREGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

April 12, 1966

Mr. Carmen Capalbo
54 East 81st Street
New York, New York 10028

Dear Mr. Capalbo:

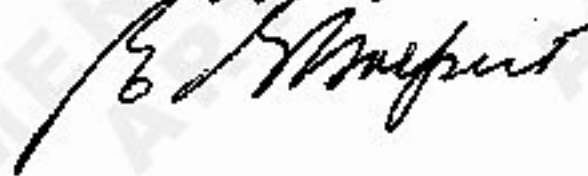
This is the last courteous letter I intend to write to you regarding your purchase made on February 14, 1961 amounting to \$128.75. As I recall, this was a gift to a close friend of yours and I can see no reason whatsoever why I should be responsible for this present.

5 yrs

We have spent almost as much in correspondence, book-keeping, telephone calls and what not trying to collect this sum. I don't think you would like the publicity involved in a public suit for the amount involved and would suggest that you send us a check immediately or, if preferable, coax the donee to return the picture to you so that it, in turn, may be returned to us and to the artist's estate.

This is definitely the final notice and I don't intend to communicate with you any further about it without the due process of law and publicity. Again, I am sending this letter via Registered Mail, Return Receipt Requested so there is no misunderstanding regarding this unique experience in my career of 39 years duration. Unless I hear from you, or rather receive the check before April 18th, proceedings will be instituted. Incidentally, as an artist yourself, you can appreciate how shocking this delay of five years will appear in the field of the cultural activities.

Sincerely yours,



EGH/tm

Via Registered Mail
Return Receipt Requested

Appraisal

HENRY A. LOEB
42 WALL STREET
NEW YORK 5, N. Y.

April 12, 1966

The Downtown Gallery
465 Park Avenue
New York, New York

Attention: Miss Edith Halpert

Gentlemen:

Mrs. Loeb told me that the value of our
Marins has increased and that you would give us a new
appraisal. The paintings we now have and their present
valuations are as follows:

8,500	"Lead Mountain, Version 2" 1949 - oil	\$5,000	3,500
14,000	"Machias, Maine" 1952 - oil	x 5,000	
10,000	"Peach Blossoms" 1951 ₃ - Oil	5,000	2,500
6,000 -	"Fantasy, Boat and Sea" 1952 - water color	x 3,500	5,500

I am enclosing a copy of this letter. Please
note their current valuations and return a copy to me.

Thank you for your cooperation.

Very truly yours,

Henry A. Loeb

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 19, 1966

Mrs. Marjorie Ruben
Pennsylvania Academy of the Fine Arts
Peale House, 1811 Chestnut Street
Philadelphia, Pennsylvania 19103

Dear Mrs. Ruben:

Indeed, we will be glad to cooperate with you in an exhibition
of Abraham Rattner's work. He is in the country and is produ-
cing some superb new work and I am sure we can have an excel-
lent selection available for an exhibition, preferably the
latter part of 1966, as a number of requests have come in for
January and February of 1967.

After your meeting to finalize your schedule, won't you please
advise me as to what period would be most desirable for you and
how many examples of his work you can accommodate in the pro-
posed show. I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

April 20, 1966

Mr. Robert L. Tobin, Chairman
Central Opera Service
147 West 39th Street
New York, N.Y. 10018

Dear Robert:

In the excitement of seeing you and your mother I forgot to tell you that according to Ben Shahn, Jerome Robbins has in his possession miniature models of the sets designed for EXPORT, U.S.A. This is merely a suggestion and you may use your judgment, naturally.

It was great to see you both, and I hope you will call on us frequently in the future.

Fond regards.

As ever,

EGH:ep

rior to publishing information regarding sales transactions, weathers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

appreciate it very much if
you could send it to me.

I would be more than happy
to defray any cost involved.

Yours Truly,
Mrs Dorothy Kaufman

April 9, 1966

The Greystone Press
100 Sixth Avenue
New York, New York 10013

Gentlemen:

On March 22nd and again on March 30th, we wrote to you informing you that we have here an unopened package from The World and Its Peoples which was not ordered and which we wish to have picked up.

We also enclosed a bill (in the second of the above letters) asking you to identify what the bill was for as there was no indication on the face of the bill whatever.

Would you be good enough to comply with these requests. We will be most grateful for your cooperation, as we wish to have the matters straightened out. Many thanks.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1966

Mr. Vincent R. Artz
Chief, Fine Arts Section
Pennsylvania Historical and Museum Commission
Box 232
Harrisburg, Pennsylvania 17108

Dear Mr. Artz:

On March 15th I wrote to you regarding your plans for the Charles Demuth exhibition to be held in the Fall of 1966, suggesting that you have someone from your staff check our books of photographs to ascertain which of the many pictures recorded would be of interest to you.

Since I have had no reply, I wonder whether you would prefer to limit your preference to the examples we have in our possession exclusively. If so, I will follow your suggestion and send you photographs of these paintings together with the pertinent data, including medium, size, etc. Won't you please let me know.

Sincerely yours,

EOH/tm



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

14 April 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Rose,

Thank you for the photographs and your letter
which arrived today.

The Zorach "Yosemite Falls" did go off to the
Smithsonian last week via Emery Air Freight.

Preparations for the "Roots" show are running
smoothly and the exhibition promises to be a
smash. I am collecting some press notices
etc. for you which I will send off next week.
I trust you have received a mailer through
regular channels.

Sincerely yours,

Donna Foote

(Miss) Donna K. Foote

DKF:de

of strength and vigor.

The whole operation was so silly;
I went in to have a small job
done & then when they got in
"little", they found I all stans, so
removed them & they bladders! Well,
one less thing to worry about.

This Camp my best love &
in May, you will see me.

Devotedly

Mat

Hamilton, Mass.

Of course it would be preferable if a number of your staff could come to the gallery and make the selection of photographs from our very complete record books in relation to each individual artist's work in my hand. I will be happy to cooperate with you in this interesting project.

April 19, 1966

Mr. Robert W. Pratt, Art Editor
Country Beautiful
24198 West Bluemound Road
Waukesha, Wisconsin 53186

Dear Mr. Pratt:

I find your project most interesting and will be very glad to cooperate in sending you photographs you may desire. Today, with so many schools in American Art and specialized areas, I think the idea of selecting a specific area is a fascinating one.

Actually, the majority of the artists on our roster are and have been associated with the New York school and the older group has had a tremendous influence not only in the East but throughout the country.

In the breakdown below you will find the names of artists whose main interest was associated with Greater New York, Brooklyn, Long Island, etc., despite the fact that several were born abroad or in other states of the union.

Stuart Davis
Charles Demuth
Arthur Dove
Yasuo Kuniyoshi
George L.K. Morris
Georgia O'Keeffe
Abraham Rattner
Ben Shahn (and New Jersey)
Charles Sheeler (and Connecticut)
Niles Spencer
Joseph Stella
Max Weber
William Zorach

In addition, Marsden Hartley, who divided his time between New York and Maine in the summer. Georgia O'Keeffe was born in Wisconsin but spent most of her time as an artist in New York City - later spending some months in Mexico and now a permanent resident in New Mexico as of about ten years ago. John Marin was born and lived in New Jersey spent summers in Maine and painted - as is well-known - a great number of New York City subjects throughout his lifetime. In any event, all of these artists established their reputations in New York City and were represented by New York galleries exclusively.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JOAN ANKRUM
AND SONS

Dear Edith,

Your check for a sizable amount couldn't have arrived at a more critical time, practically to the hour.

I have put off writing to you (though I've periodically started letters I never finished) as I wanted to wait until I was confident that Morris was really functioning, so that I could make some kind of pronouncement as to the time he would be ready for a show.

Now I am happy to say that he is doing exciting new things, and will be ready for a fall exhibition. It is in a way fortuitous that he was obliged to postpone his European trip, as in doing so he has reevaluated many things in his past visual and emotional experiences, and I know you will be more than pleased with the results.

One of the major themes of the new work is of Lizzie Borden and "Fall River Legend." Twelve years ago Morris saw the New York City Ballet Company perform this work, and was deeply moved by the subject. I am glad he waited until now to further develop this theme. He has completed many pastels and mixed media, (see enclosed list) and will begin the oils this week. The paintings have a marvelous quality of hard-core rural America unlike any other paintings I know--but always present is that strangeness and mystery characteristic of Morris' work.

Another major theme is of Garcia Lorca and bull-fighting motifs. His work shows another marked advance, I'm sure you'll agree.

Confidentially, we had a worrisome period, but this has almost always been the situation that exists with Morris just before he begins a productive period. Actually, he is happier now than I have ever known him to be, and deeply involved in his work.

We have had a rather strenuous winter under much pressure. It has weighed heavily on our minds that Morris was unable to come through with the spring exhibition he had promised you. Of course Morris wanted a show this spring especially since he had told you he would be ready and until recently whenever I would bring up the subject of the show, he said he felt he could make it by spring. In the past after working on a theme within himself for many months or even years he has sometimes surprised us with a sudden spurt of demoniac speed and produced paintings as if by magic. Naturally I have wanted to advise you but as each day and week passed I was unable until very recently to arrive at a specific conclusion, and I guess the same was true for Morris.

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RUBIN, BAUM & LEVIN

588 MADISON AVENUE

NEW YORK 22, N.Y.

April 11, 1966

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Lester Avnet
Avnet, Inc.
Time & Life Building
Rockefeller Centre
New York, N.Y. 10020

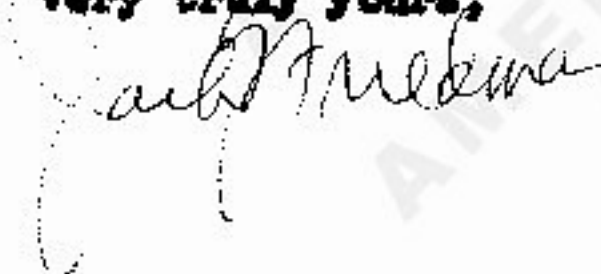
Dear Mr. Avnet:

Under date of March 15, 1966, your secretary sent to Mrs. Edith Halpert of The Downtown Gallery 1,375 shares of Avnet Electronics Corp. common stock, in the name of The Downtown Gallery Inc., which the letter stated was to cover the purchase of \$30,200 made by Mrs. Joan Avnet, asking that the shares be sold and the proceeds applied against the price. We have since been advised by Mrs. Halpert that the total purchase price owing by Mrs. Avnet is \$33,700, represented by invoice, dated December 14, 1965, for \$30,200, and invoice, dated April 5, 1966, for \$3,500, both addressed to Joan Avnet Galleries, which we understand is owned by Mrs. Avnet.

We further understand that the foregoing 1,375 shares are to be sold and the net proceeds are to be applied against \$33,700 owing, and that if the net proceeds are less than \$33,700, Mrs. Avnet and you will make good the difference, and if the net proceeds exceed \$33,700, the excess is to be remitted to Mrs. Avnet.

Will you and Mrs. Avnet please confirm the foregoing on the copy of this letter and return the same to us in the enclosed envelope.

Very truly yours,



JGF:dg
Enc.

cc: Mrs. Edith Halpert

We hereby confirm the foregoing:

Joan Avnet

Lester Avnet

April 19, 1966

Mrs. Stanley J. Wolf
One Shore Drive
Great Neck, New York 11024

Dear Mrs. Wolf:

It was good to hear from you, and I hope that you will pay us a visit when you are next in Manhattan.

Meanwhile, I have been checking with a number of dealers but have been unable to obtain any commitments from them. The only person I think it would be advisable for you to communicate with is Mr. John Clancy of the Balm Gallery. He, I am sure, will be interested in re-purchasing the Charles Burchfield painting.

Since I have been limiting myself exclusively to our current roster and I am not planning to make any additions to the Gallery at this stage of the game, I would prefer not to become involved with the other artists on your list, all of whom are of importance but will have to be referred to their current dealers. On the other hand, any of the artists whose names appear below (at the bottom of the letterhead) will of course interest me and I will be very glad to re-purchase at a profit to you the work of these people who are associated with the Gallery.

My best regards to you and Mr. Wolf.

RM:ep

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAGER • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. HITT

April 8, 1966

Mrs. Edith G. Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I am glad to report that the Niles Spencer landscape called Gas House District passed through our Board meeting yesterday afternoon and was purchased at a price of \$6500. You can imagine how pleased I am to have this fine picture enter our collections. As I may have told you, Mr. and Mrs. G. Gordon Hertslet of St. Louis have made it possible for us to have the Spencer by making a gift of \$5500 to the Museum to which we will add the rest. If you will be kind enough to send me your bill, I will arrange payment in full as quickly as possible.

The Sheeler drawing was accepted by the Board as a loan with the understanding that we will be given first refusal when the estate is settled. We will, of course, return the drawing in time for your show later this month.

Sincerely yours,

Charles E. Buckley
Charles E. Buckley
Director

/mb

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April 22, 1966

Mr. Gene Walsh
1001 Grove Street
Evanston, Illinois 60201

Dear Mr. Walsh:

Your card was inadvertently misplaced, but in any event, it arrived considerably after the Rattner exhibition closed. A catalog is enclosed, but since there are only two reproductions included, the price list will, of course, serve little purpose. Furthermore, a number of the paintings were sold during the exhibition. However, I am giving you the minimum and maximum figures and, if you would like photographs of several paintings within a specific price range, I will be glad to have prints made for you and mail them within the next week or so.

On the other hand, if you are planning to be in New York at any time before the Gallery closes for the two summer months (July and August) I will be very glad to show you what we have in our possession - both paintings and drawings as well as his graphics.

Please let me know your wishes in the matter.

Sincerely yours,

EGH/tm

3-12,000

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or searcher is living, it can be assumed that the information was published 60 years after the date of sale.

INTERNATIONAL DIRECTORY OF ARTS

EDITOR DR. HELMUT RAUSCHENBUSCH
Dessauer Strasse 6-7 · 1 BERLIN 61 · GERMANY

American Representative:

Edythe Polster, Box 222, Lenox Hill Station, New York City 10021; BU 8-3705, PL 1-2152



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The Eighth Edition of the International Directory of Arts contains over 100,000 names and addresses covering over 2,000 pages. At a glance advertisements can be seen and read as an integral part of the text.

Even a small display advertisement lifts your name out of the pages of classified entries. Even more effective is the use of an illustration with your advertisement. The cost of such advertising is very low considering the worldwide distribution of the Directory and its daily use by our readership for at least two years.

The attached sample advertisements indicate the available sizes and formats. The schedule of prices is shown on the reverse of this page.

April 22, 1966

Mr. Milton Maltzer
263 West End Avenue
New York, New York 10023

Dear Mr. Maltzer:

You may have our permission to reproduce THE WELDERS by Ben Shahn, but since it is now the property of the Museum of Modern Art, to whom we sold the painting a good many years ago, it will be necessary to obtain their permission as well. No doubt you will copyright the reproductions so that no one else will use them without the proper authority.

Ben Shahn will call on us tomorrow and I will check with him about THE CHURCH IS THE UNION HALL and we will let you know accordingly.

Unfortunately, we have no transparency of these paintings, but will be glad to order black and white photographs for you if you so desire. Our photographer charges \$1.50 per print. Please let me know your wishes in the matter.

Sincerely yours,

EHH/tm

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46

April 7, 1966

Call for Help Inc.
22 East 17th Street
New York, New York 10003

Dear Sirs:

We have received your bill for bartender service on
March 29th for \$39.20.

The charge is for $9\frac{1}{2}$ hours, but according to our rec-
ords, this should be for $8\frac{1}{2}$ hours - $4\frac{1}{2}$ hours for one
man and 4 hours for the other.

Would you be good enough to send us your corrected
bill in order that we may clear this matter up. Thank
you for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

*per phone
adjust difference*

$8\frac{1}{2}$

32.00
2.00

34.00

35.20
16.60

51.80

For information regarding sales transactions,
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is to be published 60 years after the date of sale.

April 12, 1966

Mr. John Marin Jr.
945 Fifth Avenue, Apt. 12D
New York, New York 10021

Dear John Marin:

For your information, the final payment due you was held up because neither Burton nor Feigman has paid for the three pictures involved, despite the many letters and telephone calls I have made. I finally succeeded in obtaining \$336.66 from Feigman, which I am now enclosing. As soon as the balance reaches us, I will take care of the matter. To date you have been paid for everything else involved and I trust you will have as much patience as I have with our delinquent accounts.

Sincerely yours,

EGH/tm

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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

351 FIFTH AVENUE • NEW YORK 17 • N. Y.

17 April 1962

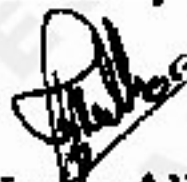
Mr. Louis Sheaffer
5 Montague Terrace
Brooklyn Heights, New York

Dear Mr. Sheaffer:

My intellectual and personal interest in the Fellows, and all that they do, so pervades my life that I am moved to write you this note to express my special pleasure in your appointment to another Guggenheim Fellowship. Second Fellowships are even harder to get than first ones; and so this award may be taken by you, as it is by me, to attest that your professional peers judge you to be--let me say it informally:--at the top of the heap.

Congratulations! I like having you aboard again.

Sincerely yours,



Henry Allen Moe
President

M:s

for to publishing information regarding sales transactions.
architects are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
y be published 60 years after the date of sale.

VASSAR COLLEGE ART GALLERY



Poughkeepsie - New York

April 12, 1966

Mrs. Edith G Halpert
The Downtown Gallery
465 Park Ave
New York, N.Y.

Dear Mrs. Halpert:

Leslie Cheek from the Virginia Museum was here the other day and was delighted to see our Sheeler STEEL CROTON which is the sketch for their picture bought while I worked there.

I am going off to England on a Fulbright for a year and would like, if possible, to use up the \$2000 credit we have with you for the second John Marin watercolor THE HILL which you have of ours. Fortunately, Agnes Claflin has retired so it ought to be simpler to find something now as my colleagues do not have to actually approve everything I buy but do like to be consulted. I am looking for something between \$2000 and \$3000 - in other words we can afford to add at the most \$1000 to the credit. Shahn, O'Keefe and Demuth are our biggest gaps and I hope you have some ideas.

Sincerely,

Tom McCormick
Thomas J McCormick
Director

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April 6, 1966

Secretary to Mr. Richard Pack
Westinghouse Broadcasting Co. Inc.
90 Park Avenue
New York, New York

Dear Madam:

Having been unable to reach Mr. Pack, it occurs to me that he may be away and that perhaps you can answer my question for me.

Mr. Pack purchased a Ben Shahn drawing POLITICIAN from us some time ago. There was a question as to whether we would deliver this to him in New York and charge him the 5% sales tax or ship it to his home in which case the sales tax would be only 2%, but he would have to pay the collect shipping charges. As we are most anxious to effect delivery of all items which have been sold, would you be good enough to let us know Mr. Pack's decision in this matter.

Many thanks for your trouble and your courtesy.

Sincerely yours,

Tracy Miller

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April 21, 1966

Mr. Victor Weingarten
10 East 44th Street
New York, New York

Dear Mr. Weingarten:

There seems to be some confusion in connection with the delivery of the Abbott Pattison sculpture 5 FIGURE LANDSCAPE for the Hudson Guild.

A lady from your office, in response to my question, told me that the sculpture should be held here until we were notified further about where and when to deliver it. Then, Mrs. Harold Uris came in to the Gallery and asked that it be delivered to her at 941 Park Avenue. When we attempted delivery there, no one knew anything about it and there was no one to accept the sculpture.

Just so you are aware, it has been returned here and once again we will hold it for you until further word as to delivery.

Thank you for your attention.

Sincerely yours,

Tracy Miller

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edythe polster

201 east 66th street, new york city 21, n. y.

April 23, 1966

Dear Miss Halpert:

In reference to your letter of the 19th in
connection with the International Directory of
Arts please be advised that Miss Polster is
at present out of town.

Upon her return the matter will be given
her prompt attention.

Sincerely,
S. Joseph

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., 433-7100

April 25, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Our Superintendent, David Miller, will pick up the Broderson on Thursday, April 28th, along with a number of other paintings that have recently been purchased for the Michener Collection elsewhere in New York.

What you say is disturbing, in that I gather you have not yet received Michener's check. On the other hand, he has been repeating, in writing and verbally, that he is so happy that the Collection now has a Broderson, and he is particularly happy with the one whose photograph I was able to show him.

I will be in New York all day tomorrow, Tuesday, the 26th. I will phone you up to see if your schedule permits us to get together. I certainly would enjoy it.

Cordially,

Richard Hirsch
Director

RH: ofp

If Wednesday suits you better I will take
the late bus back that day. *RH*

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April 13, 1966

Mr. Richard Cleveland, Registrar
City Art Museum of St. Louis
St. Louis, Missouri

Dear Dick:

We were, of course, delighted to see your Bulletin with Dove's OUT THE WINDOW reproduced on the cover. I wonder if it would be possible to have another copy, which we would like to give to the artist's widow.

I hope to see you in New York before too long. If you hit a weekend in late May or June, you must come out to the beach.

I will be most grateful if you can oblige with the extra Bulletin. Many thanks.

Best,

Tracy Miller

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April 16, 1966

Mrs. Alfred Rester
104 East Woodland Drive
Dothan, Alabama

Dear Mrs. Rester:

Thank you for your letter.

Much as we would like to be of assistance to you, we deal only in contemporary American art and have no information regarding the works you have for sale.

Perhaps your nearest local museum would be able to guide you.

Sincerely yours,

Tracy Miller

ILLINOIS BELL TELEPHONE COMPANY

PUBLIC RELATIONS DEPARTMENT
208 WEST WASHINGTON STREET
CHICAGO, ILLINOIS 60606

AREA CODE 312
TELEPHONE 727-9411

April 20, 1966

Handwritten: PH

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Gentlemen:

In accordance with our conversation of April 19
I am returning the enclosed bill. We have decided to
hold off on this purchase for awhile. I will let you
know when we wish to re-order.

My thanks for your courtesy in this matter.

Cordially,

Handwritten: Robert H. Glauber
Robert H. Glauber
Curator

Enclosure

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
producer is living, it can be assumed that the information
may be published 60 years after the date of sale.

FU

UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

THE
JOE AND EMILY LOWE
ART GALLERY
ART DEPARTMENT
P. O. BOX 8084

APRIL 14, 1966

THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK 22, N.Y.

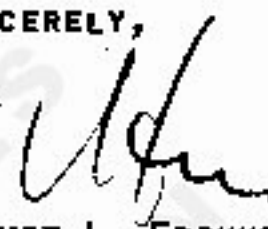
ATTN: MRS. EDITH G. HALPERT

DEAR MRS. HALPERT:

AT IT'S LAST MEETING, THE FINE ARTS ADVISORY BOARD OF OUR FRIENDS OF
ART DECIDED, AFTER LENGTHY DEBATE, TO POSTPONE THE PURCHASE OF A WORK
OF ART FOR WHICH YOU SO KINDLY LENT ME PHOTOGRAPHS. SINCE THE DECISION,
AT THE MOMENT, IS TO TRY TO ASSEMBLE THE FUNDS BETWEEN NOW AND MIDDLE
FALL, AND THEN MAKE A SELECTION, WITH YOUR PERMISSION I WOULD LIKE TO KEEP
THE PHOTOGRAPHS UNTIL THAT TIME.

I APPRECIATE VERY MUCH THE TIME AND ADVICE YOU GAVE ME AND I SHALL LOOK
FORWARD TO SEEING YOU AGAIN SOON, I HOPE, WITH BETTER NEWS.

SINCERELY,


AUGUST L. FREUNDLICH,
DIRECTOR, LOWE ART GALLERY AND
CHAIRMAN, ART DEPARTMENT

ALF/BA

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searchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 8, 1966

Mr. George Douglass
305 East 47th Street
New York, New York 10017

Dear Mr. Douglass:

We have tried several times to reach you on the telephone and have left messages each day, but have had no success in reaching you.

We want to tell you that you may go ahead with the O'Keeffes you are holding and also that we have a Dove for you to come by and see at your earliest convenience.

Thank you for your attention and cooperation.

Sincerely yours,

Tracy Miller

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April 19, 1966

Mr. Lee Hall, Chairman
Department of Art
Drew University
Madison, New Jersey

Dear Mr. Hall:

We will be very glad indeed to cooperate with you in your project.

The enclosed catalogue and publicity release which was sent out at the time will give you complete data about the exhibition of paintings and drawings inspired by the ghastly crime perpetrated in Dallas. All the pictures included refer specifically to the assassination, but of course are symbolic rather than realistic, as you will see when you will have an opportunity to visit the Gallery and examine the photographic records relating to this show together with the reports which appeared in the press. You may then choose what photographs you think most desirable for your purposes.

If you plan to come in in the near future, I would suggest that you telephone in advance and make certain that we will have the material readily available for you -- or if you prefer, you may send a representative who would also have to make arrangements in advance.

Very truly yours,

ECH:ep

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

10 April 1966

Mr. Howard Rose
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mr. Rose:

Enclosed are the photographs of the works Mr. Atkinson has eliminated from the possibility of including in our forthcoming exhibition "The Inner Circle".

Very shortly, Mrs. Halpert will be receiving a letter from him making the formal requests from those we still retain.

With all good thanks for your help, I remain

Sincerely yours,



Edmund B. Nielsen
Curator of Collections

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PEALE HOUSE

1811 CHESTNUT STREET PHILADELPHIA 19103 GALLERY TELEPHONE: LOcust 4-0221

Frank T. Howard, *President*

Alfred Zantinger, *Vice President*
Joseph T. Fraser, Jr., *Director and Secretary*

C. Newbold Taylor, *Treasurer*

April 7, 1966

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue, N.Y.

Dear Mrs. Halpert:

I was very sorry to hear about your illness and hope that you have fully recovered by now.

Our Exhibition Committee, which met last week, was very enthusiastic about a suggestion for a Rattner Show. Is he still in this country and what do you think of the possibilities of an exhibition of his work to be held here in these galleries?

I hope that you will consider this idea and will appreciate a reply as soon as possible since I am anxious to finalize our schedule for Fall '66 thru Spring of '67.

Sincerely,

Marjorie Ruben

Marjorie Ruben

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April 23, 1966

Mr. William Seitz, Director
Rose Art Museum
Brandeis University
Waltham 54, Massachusetts

Dear Mr. Seitz:

The first of the week we will be shipping to you the Wadsworth Athenaeum portfolio of silkscreen reproductions which Mrs. Halpert mentioned to you on your recent visit. I am now enclosing an invoice as a record of this gift and will appreciate your signing the blue copy, upon its receipt, and returning it to us for our files.

Sincerely yours,

Tracy Miller

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Mrs. Joan Ankrum -- 2

April 19, 1966

most important factor is that I will at last have a summer vacation, as we will close during July and August, and I will not have to be on tap daily to open up for the workmen as I did last summer. By fall I expect to be full of energy and with some fresh ideas.

I too am very pleased that Morris has been well enough to work steadily at last, and also that an American theme has provided new subject matter for him. Please tell him that it was just as well not to have had a show this spring, as I could not have handled it at my regular pace. Furthermore, New York was pretty messy this season for a combination of reasons, the most important of course being the concerted promotion of POP and OP, with all the sensationalism that accompanies these repetitious images. Added to this mess, there was a sudden sprouting of galleries run by chains, department stores, and everything but the subway stations, with reproductions sold as originals, cut-rate hand-painted pictures, etc., to say nothing of the rigged auctions and accent on "art for investment." Gradually some of this is lessening, and I hope that in due time we will come to a semi-normal routine in our field.

Once in a while do send me a photograph or two of any of the paintings Morris has completed, so that I may start thinking about them and develop some ideas accordingly. In any event, I am very eager to hear how everything is out your way and hope that you will have occasion to be in New York in the near future. Do let me know if and when you can make it.

Our love to you and to Morris and -- not to be forward, affectionate greetings to Bill.

EGH:ep

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 22, 1966

Mr. Frederick Baum
Rubin, Baum and Levin
598 Madison Avenue
New York, New York 10022

Dear Fred:

Have you any idea what's happening with the Avnet payment?

The previous one seemed to clear more rapidly and, again, I was not involved with the ownership of the stock.

The additional reason for my follow-up is the fact that two of the paintings they purchased have been invited for an outgoing exhibition and I don't want these to appear in the Avnet name unless the transaction is completed.

Many thanks for your cooperation.

Sincerely yours,

EOH/tm

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JOHN STONES PRICES

Gendarme Standing	Bronze	\$2500.
Tete a Tete	Bronze	1500.
The Mourners	Bronze	1000.

Potters THE OLYMPIAN \$550.
SUMMER/THE BATTERS \$700.

THE CINCINNATI ART MUSEUM

CINCINNATI & OHIO

45202

April 11, 1966

The Downtown Gallery, Inc.
465 Park Avenue
New York, N. Y. 10022

Gentlemen:

Enclosed is our check No. 3037 in
the amount of \$10,000.00 in payment
of your invoice No. 10792 for
Niles Spencer's oil painting, "In
the Cabin, 1947."

Will you please sign and return the
enclosed carbon of this letter show-
ing payment of the invoice that we
may have it to file with our records.

Yours very truly

Clay W. Pardo

Clay W. Pardo
Business Manager

CWP:ma

1 - check
1 - letter

or to publishing information regarding sales transactions,
members are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Herbert Katzman - Melons Periwinkles

32x51 1950

Joseph Kingstein - Religious Ritual

48x36 1953

Karl Zerk - Malcom - 18x42, 1947

If you are interested in any
of these, or know who might be,
please let us know. Thank you.

Sincerely yours,
Marcia Wray

DEAR SIR:

PLEASE SEND ME A CATALOG AND PRICE LIST
FOR YOUR CURRENT EXHIBITION OF WORKS BY
ABRAHAM RATTNER. (I WILL BE GLAD TO PAY
ANY EXPENSE INVOLVED.)

THANK YOU,

GENE WALSH
1001 GROVE ST.
EVANSTON, ILL. 60201

April 20, 1966

Mr. William Lane
Lunenberg
Massachusetts

Hi, stranger:

My, it has been a mighty long time since I have had the pleasure of seeing Sandy and you! On your last visit to the Gallery I was unfortunate enough to be away, but I had hoped that you would make a repeat call long before this. I miss you both very much, and as you know have been spending most of my time in this building, working all day in the Gallery and evenings plus weekends in the apartment. I certainly look forward to July and August, when I will really close up shop and have a peaceful time in my favorite vacation spot -- Newtown. I have had such bad luck in finding an assistant willing to take over a good part of the management and certainly looking after the many details involved in this mad business. At this point, I have just about given up hope, as I continually hear the same complaint from other dealers around New York and elsewhere. Everyone seems to feel that this job merely calls for socializing with attractive clients or visitors but sees no reason to follow through on records, etc.

As you know, we are the service station for the nation, and deal with the many new museums that have cropped up in the past few years, all -- with very few exceptions -- headed by nincompoops who have to be educated during every visit, as their knowledge about modern American art dates as of a period starting in 1955. In addition, we have the major institutions going through our archives material and choosing numerous works for specialized exhibitions involving the so-called "first wave" in America. All this is so time-consuming that I am always in a state of complete exhaustion. This explains the few one-man shows we have had, but it did put some life into the Gallery with the last two exhibitions. But what I want to write about specifically -- after my long tale of woe -- is that I decided to have a special exhibition of the paintings and drawings which Charles Sheeler had at home as well as the many smaller paintings he had given these past few years to Maya. When I was asked to appraise the



THE WORLD AND ITS PEOPLES

100 SIXTH AVENUE

NEW YORK, N. Y. 10013

TWT 1090
E. G. Halpert
465 Park Ave.
New York, N. Y. 10022

April 15, 1966

Dear Friend:

A check of our records shows that the following volumes have been sent to you:

Volume	Price	Status
France Vol 2	\$1.37	UNPAID
Spain	4.43	"
Scandinavia	4.43	"

paid 4/26/66

Therefore, there is \$10.23 outstanding balance. We hope that this clarifies our previous billing.

Your account will be cancelled as requested as soon as we receive the amount due or the return of France 2, Spain and Scandinavia.

We are enclosing postage for the returns. Please use the return label to assure proper credit.

Please let us know if we can be of further assistance.

Sincerely,

Alan Lang

Alan Lang

rise to publishing information regarding sales transactions. Researcher are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

CABLE APRIL 8, 1966

JEROME L. GREENE
HOTEL HASSLER
ROME, ITALY

FIVE DEALERS FAMILIAR MARINI CONSIDER PRICE EXCESSIVE.

EDITH

for to publishing information regarding sales transactions,
acquisitions are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

202 - FED 3-7308 ✓

~~202 - 338 - 2286~~

April 12, 1966

Dear Alice: *Williams*

I meant to call you daily in response to your very charming note, but believe it or not, it is utterly impossible for me to make a commitment for any specific date, as I am still in a state of flux, both physically and Gallery-wise. I am sure Bill must have reported my current peculiarities to you.

While we are tucked away below the street floor, everyone of us is preoccupied every moment of the day and, as far as I am concerned, this includes evenings and nights as well. Today is the first Sunday I dared leave the building to see the Turner exhibition and the Lipman Collection at the Whitney. I feel about 20 years younger as a result of getting some fresh air and chit-chatting about everything but the Gallery and its artists. The tremendous excitement about American art and the unfortunate fact that I have been involved with it for so many years, has turned us into a service station for the entire nation and, in my present state, I find it most difficult.

Indeed, I can't think of anything I would enjoy more than joining you at dinner on Friday, April 15th. I hope I can make it, but won't know until almost the last minute. You will hear from me via telephone early on Friday, when I will be in a better position to know whether I can actually make the trip. My doctor is very firm and I find that everytime I disobey him, I can't function for the next few days.

I certainly hope that I will see you at 8 o'clock and, as I mentioned, will phone you early in the day.

Affectionately,

EOH/tm

Not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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April 19, 1966

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charley:

I am so pleased that your Board agreed on the acquisition of the Miles Spencer painting, despite the fact that it leaves us with only one unsold example by this artist. I am still old-fashioned enough to be happy about finding the ideal home for an important work of art.

The Sheeler exhibition I mentioned is coming along in grand style with the early painting cleaned superbly by our restorer and handsome frames affixed on the entire group. Murya Sheeler keeps finding an occasional addition to the group, and at this point we have an excellent survey of the more intine selection hoarded by the artist. We decided to include several of the folk art paintings which Charles had collected, together with one example of the Shakers' craft to suggest the environment in which he produced his work and the sources which indirectly influenced or affected his sense of perfection.

Also, because I wanted some sort of celebration since we could not have the traditional reception for a deceased artist, I have arranged for a "side-show" to be held in the showroom so that it won't interfere with viewing the paintings. Several days ago when the President of the Westinghouse TV Company was here, I coyly suggested borrowing the TV reel of the Sheeler paintings produced several years ago. Mr. Pack (the President) not only concurred but offered to present this reel to the Gallery. I am sure that the few close friends of Sheeler will find this of great interest, and at the same time the viewing will offer an excuse for the special invitation which we are extending to a very limited group. Naturally, both Murya and I would love to have you with us on that occasion. This will take place on Monday (5 to 7 p.m.), May 2nd, preceding the public opening. Do try to come.

April 22, 1966

Mr. Abraham M. Adler
Hirschl and Adler Galleries
21 East 67th Street
New York, New York 10021

Dear Mr. Adler:

Thank you for your personal note containing an invitation to the meeting scheduled at the Harriman home on April 27th.

Much as I would like to attend, I have committed myself to a dinner party in Washington prior to the opening of the exhibition at the Smithsonian Institution on that date and must leave New York on the four o'clock plane, as someone is meeting me at the airport in order to make all the various ceremonies preceding the opening. I deeply regret that I have this previous commitment, but I am sure you will understand.

In any event, I have been sending a check annually to the U.J.A. and will continue to do so whether or not I take advantage of the delightful parties which you arrange.

Sincerely yours,

EOH/ta

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

INTERNATIONAL DIRECTORY OF ARTS

ANNUAIRE INTERNATIONAL DES BEAUX-ARTS
INTERNATIONALES KUNST-ADRESSBUCH
ANUARIO INTERNACIONAL DE LAS ARTES

DESSAUER STRASSE 6-7 · BERLIN SW 41 · TELEPHONE 182144 · WEST-GERMANY/ALLEMAGNE



FOUNDED BY DR. W. KAUPERT
EDITOR: DR. E. RAUSCHENBACH

Downtown Gallery

465 Park Ave. (57th St.)
New York City (N.Y.) / USA

PUBLISHERS: DEUTSCHE ZENTRAL-
DRUCKEREI AG · BERLIN SW 61

THE BANK OF NEW YORK,
NEW YORK 15, N.Y., USA

MIDLAND BANK, OVERSEAS
BRANCH, LONDON, GREAT BRITAIN

CRÉDIT LYONNAIS, PARIS, FRANCE

BANK FÜR HANDEL UND
INDUSTRIE A.G., BERLIN, GERMANY

BANCA COMMERCIALE ITALIANA,
ROMA, ITALIA

April 7, 1966 sch/a

Dear Friend,

The 8th edition of the Directory is about to go to press.

Since you took a 3-time contract at a low rate of \$ 150.00 when Miss Polster called on you, the Directory circulation has increased and readers in 124 countries now depend on the Directory as the prime source of information regarding the art and antique world.

Your current ad is still in circulation (for the third year); your 8th edition ad will run at least 24 months.

A copy of your current ad is enclosed. Please advise:

1. Shall we rerun this ad as is?
2. Would you like to change the contents of the ad?
3. Would you like to take a larger ad in the Directory?
4. Since the Directory (Volume II) will not appear until October 1966, would you prefer prepaying (and taking a 3% anticipation) or being billed net for payment in November 1966?

Volume I (Museums, Artists, Collectors, etc.) is now ready. As soon as we receive your confirmation and instructions, we shall ship it to you as part of your subscription.

Do help us to keep the American Section as full of information and as inviting as possible to local, interstate, and international buyers.

Your cooperation in the above is much appreciated. The one and only International Directory of Arts is doing a unique service for you and with your help. Once again we ask that you join us in this herculean undertaking of reaching as many people as possible with valuable information concerning the art and antique world.

Please advise promptly regarding your participation.

Sincerely,

INTERNATIONAL DIRECTORY OF ARTS

A. Agatz

THE ONLY ART DIRECTORY OF ITS KIND KNOWN AND RECOGNIZED ALL OVER THE WORLD



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April 22, 1966

Mr. Donald M. Halley Jr.
Assistant Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Dear Mr. Halley:

In response to your letter, I can advise you that Budworth checks every item very carefully when picking up shipments here or elsewhere and that the drawing by Rattner was sent to you, at least from New York, in good condition. When it arrived at the Gallery after your exhibition, there was a definite tear in the picture and fortunately we have an excellent "paper" restorer who mounted it on rag board and it looks fine after the restoration. Because of all the circumstances involved, he gave us an extremely low estimate for the job - amounting to \$50., which we promptly paid. I am now enclosing a photostat of his bill, so that you may present it to your insurance broker.

And so, best regards.

Sincerely yours,

EGH/tm

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April 20, 1966

Mr. Augustus Pollack
350 El Caminito
Carmel Valley, California

Dear Mr. Pollack:

Thank you for your letter.

Much as we would like to be of assistance to you,
The Downtown Gallery has not handled the work of
Nicolai Cikovsky for twenty-five years and we are
in no position to have any knowledge as to his
current valuations.

Sincerely yours,

Tracy Miller

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April 15, 1966

Mr. Abram Lerner, Curator
Joseph Hirshhorn Collection
24 East 57th Street
New York, New York

Dear Mr. Lerner:

As you requested, I am supplying below the current insurance valuations on the following works of art in the Hirshhorn Collection.

Artist	Title & Date	Medium	Valuation
Davis	The Terminal, 1937	Oil	\$15,000.
	T-Scape, 1932	Oil	8,000.
	Troops de Teens, 1956	Oil	22,500.
	Rapt at Nappaports, 1952	Oil	20,000.
Dove	Morning, 1940	Wax Emul.	3,500.
	Still Life, c.1920	Oil	3,500.
	City Moon, 1938	Wax Emuls.	6,500.
	Abstract Composition	Oil	4,000.
Kuniyoshi	Child Frightened by Water, Carnival	Oil on canvas	6,000.
	End of Day, 1945	Drawing	3,000.
	Child in Country, 1946	Drawing	2,750.
	Deserted Brickyard, 1939	Casein	3,500.
	A Young Woman, 1945	Litho.	150.
	Bather in a Boat, 1923	Brush & Ink	2,500.
	Still Life, 1926	Oil	4,000.
	Look It Flies, 1946	Oil	6,000.
		Oil	10,000.
		Oil	10,000.
Rattner	The Bride, 1944	Oil	5,500.
	Procession, 1944	Oil	5,000.
	Window Composition, 1952	Oil	5,000.
	Christ & Two Soldiers, 1945	Oil	4,500.
	Still Life with Shoes, 1947	Oil	3,500.
	Composition Head & Flowers, 1949	Oil	4,000.
	Pieta, 1949	Oil	3,750.
	Church at Gallardon, 1950	Oil	4,250.
Shahn	Remember the Wrapper, 1945	Tempera	4,000.
	Judges of Cal. Supreme Court, Mooney Series	Tempera	3,000.
	The Three Moors, 1933	Tempera	3,500.
	Farmer & His Son	Tempera	2,000.

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PARKE-BERNET GALLERIES · INC

Affiliated with SOTHEBY & Co. London

980 MADISON AVENUE · NEW YORK 10021

TELEPHONE · TRAFALGAR 9-8300

April 18, 1966

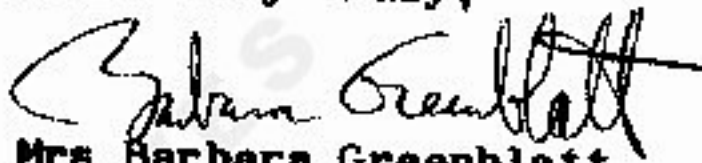
Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York 22, NY

Dear Mrs Halpert:

Thank you very much for your correction of date on the Dove painting which will be sold here at the Whitney benefit auction. We received the date of 1942 from the present owners of the work.

We will certainly announce this correction at the time of sale, and also make a correction label for the exhibition, as you suggested.

Yours very truly,


Mrs Barbara Greenblatt
Painting Department

BG:s

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April 8, 1966

Miss Mary Seth
Presbyterian Life
Witherspoon Building
Philadelphia, Penna. 19107

Dear Miss Seth:

Many thanks for sending us the April 1st issue of
Presbyterian Life. The Rattner reproduction looks
very handsome indeed.

I wonder if we could trouble you to send a copy, if
you have not already done so, to Mr. Rattner himself.
I know he would appreciate having it. His address is
8 West 13th Street, New York, New York 10011.

Many thanks for your trouble and courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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MUSEUM
OF
AFRICAN
ART



FREDERICK DOUGLASS INSTITUTE
for Inter-cultural Understanding

316 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002
LINCOLN 7-8890, LINCOLN 7-0324

April 16, 1966

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

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Frank Horton*

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Dear Edith:

Thank you very much for your membership contribution of \$100.00 to the Museum.

It was very nice to see you for a few moments on Saturday and I look forward to your visit here in Washington as soon as it is possible for you. It might be nice for you to make a relaxed and secret trip here sometime just to visit leisurely with a few people of your choice over the weekend.

By separate cover I am sending you, as soon as we receive our shipment, a copy of the book you saw last week. Also, although it may be somewhat like carrying coals to New Castle, I would like to present to you a portfolio of the 4 studies (serigraphs) that Ben Shahn did of Frederick Douglass to help us in our fund raising campaign.

You looked very good the other day, and I hope you continue to feel well and to take good care of yourself.

Sincerely,

Warren

Warren M. Robbins

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April 22, 1966

Mrs. Walter Paepcke
999 Lake Shore Drive
Chicago, Illinois 60611

Dear Mrs. Paepcke:

I have made a personal check of our mailing list and want to assure you that hereafter you will receive our announcements at the above address. We expect to have two more exhibitions before the Gallery closes for the summer months - July and August - both very special in concept.

The first, opening on May 3rd, will comprise paintings and drawings which Charles Sheeler had reserved for himself and Mrs. Sheeler. While none will be for sale until the estate is cleared, it will present an interesting context, including some unfinished works, etc. The second show will be devoted to American Folk Art.

I hope you will come in before we close for the summer and see not only the special exhibitions in the Main Gallery but also our roster, which is always represented with examples in the other galleries. I look forward to your visit.

Sincerely yours,

EOH/tm

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#

April 19, 1966

International Directory of Arts
Box 222, Lenox Hill Station
New York 21, N. Y.

Att. Miss Edythe Polster

Gentlemen:

As I advised you on several occasions we have not been operating on a regular schedule for the reasons I outlined at the time.

As we are closed for the two summer months and do not work out exhibition plans until just before we reopen, we wish to discontinue any advertising in the Directory.

When we reopen in the fall I will communicate with you and supply you with specific copy and decide on the size of the ad.

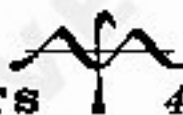
Thank you for your interest.

Sincerely yours,

enc.

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Roy Moyer

April 12, 1966

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I was so pleased to learn that you have become
a Sustaining Member of The American Federation of
Arts.

Your new membership card is enclosed for the
year ending April 1967.

Presently you are receiving "Art News" but as
you are now eligible to receive a second magazine,
will you please check either "Art in America", "Arts"
or "Art International" on the enclosed reply card
in order that we may process this additional sub-
scription for you.

The Board of Trustees join me in expressing our
deepest appreciation for your ever generous support
which makes possible our program of services to
museums, universities and college art departments
all over our country.

Hope to see you soon and with best wishes.

Cordially,

Roy R. Neuberger
President

RRN/t
enc.

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION

WASHINGTON, D. C. 20560

100 sent 4/21/66
April 15, 1966

Miss Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Mr. Ripley has referred to me your letter of March 15. We shall be pleased to accept 100 copies of the booklet "ABC for Collectors of American Contemporary Art."

This publication will be made available to our visitors at the Museum Shops on a trial basis. Should they prove popular, we will discuss the sale of additional booklets here at the Smithsonian.

The booklets should be forwarded to our Sales Manager at the address listed below:

Manager
Museum Shops
Smithsonian Institution
Washington, D. C. 20560.

Your interest in the Smithsonian and generosity are greatly appreciated.

Sincerely yours,

G. Carroll Lindsay
G. Carroll Lindsay
Director
SMITHSONIAN MUSEUM SERVICE

cc: Mr. Ripley

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 20, 1966

Mrs. Marion O. Sandler
Senior Vice President
Golden West Savings and Loan Association
1632 Franklin Street
Oakland, California 94612

Dear Marion:

No doubt by this time you know why I did not answer your late November and December letters, and as a matter of fact I still have a hangover from the long illness, the operation and the whole process of moving to the new quarters and supervising the rebuilding program in my condition at the time. Furthermore, I have stacks of papers, all hangovers from that period which I am finally attacking this weekend, Saturday evening through Monday evening, hoping to get straightened out. The post-operative exhaustion lingers on, but I have two months coming during July and August when I plan to relax completely in my pre-Revolutionary house in Newtown, Connecticut, where I manage to achieve a sense of peace equalled by no other area of the world. From there on, I should be human again and functioning normally. What a bore it is to be such a schmo for such a long period and to have no truly managerial help to take over the major and minor details. But, American art being as popular as it is, I guess our inefficiency may not be noticeable, particularly with the deluge of new, inexperienced dealers throughout the country. Consequently, I am no longer beating my breast but just trying to clean up and relax for the future, as I do have a responsibility to a group of artists, widows and children. Wouldn't the last make a good song title for one of the new discotheques popping up by the hour throughout New York.

Somewhere along the line I heard that Ed Stasack was coming to see you and would arrange for affixing his signature to one painting and repairing the frame. Has this been attended to? I have not communicated with him for some time, as he knew that I was not functioning properly. Next weekend I will write him directly, but meanwhile I would very much like to know whether he attended to his chores. Please let me know.

I will also check with our bookkeeper to ascertain whether or not both pictures have been paid for and will advise you



University of Judaism 6525 SUNSET BLVD. • LOS ANGELES 28, CALIF. • TEL. HOLLYWOOD 3-1161

1B
9-10
April 8, 1966

Miss Katherine Kline
Assistant Curator
The Jewish Museum
1109 Fifth Avenue
New York 28, N. Y.

Dear Miss Kline:

Thank you very much for your letter of February 9 to Mr. Erwin Jospe, which he has transmitted to me. I was not able to answer your question regarding the possibility of showing the exhibit at the Jewish Museum, and I am still unable to due to the fact that we are in the process of getting additional pieces from various sources. Once we have everything assembled we can then make up a standard form and send it to the contributors requesting their permission.

We feel very flattered indeed that you have asked for the show, and I would like you to do me a favor. In the enclosed letter to the Downtown Gallery you will see that we are in need of an expert in New York to select a number of Ben Shahn pieces. We would be very thankful if you would be so kind as to arrange this as soon as it is convenient. We will inform the Gallery that immediately the pieces have been selected they be shipped directly to us.

Thank you for informing Miss Kleban at the Library of our project, and thank you in advance for your cooperation.

Sincerely yours,

Eric Ray
Art Director

P. S. The Ben Shahn art should be that in which the Hebrew letter forms are an integral part of the composition.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

April 19, 1966

Mr. David B. Fall
Hickory Hill
Roslyn Estates, New York

Dear Mr. Fall:

I have just dispatched one letter to you in the mail, regarding placing the Weber on your insurance policy.

Now, it has just occurred to us, as we prepare to pack the painting, that, since you are having a new frame made, perhaps you would prefer to have us throw away the present frame here rather than ship it framed, thus saving on shipping charges through reduced weight. This frame is quite heavy.

Would you be good enough to let us know about this right away. Again, many thanks for your attention.

Sincerely yours,

Tracy Miller

OK this
w/out frame

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 12, 1966

Mrs. Adelyn D. Breeskin
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Adelyn:

The prints you selected are all packed and ready to be picked up. Unfortunately, this place continues to be a madhouse and I have not had an opportunity to get to the warehouse to find the other prints that I promised to you as gifts. When is the print collection to be shown and how urgent are the deliveries? Won't you please let me know. Incidentally, we omitted two of the most important artists - Ben Shahn and Abraham Rattner, both of whom have superb prints; the latter recent lithographs in color and the former, of course, a large cross-section in black and white or colored serigraphs. These are serious omissions and I am sorry I was so remiss. I am sorry, also, that I did not have a chance to mat the Fiene lithograph as it looks pretty ratty in its present condition, but no doubt you have the facilities for having this attended to.

It was so good to see you and I certainly look forward to the repeat performance - the pleasure of being your guest at your charming home on the 27th. I hope I will find time to have my hair done and get me a long dress to compete with you at the opening. Meanwhile, my fond regards.

As ever,

EDH/tm

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 17, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Dear Edith:

Your two checks have been received. Thanks very much. I have checked the account; it all adds up and adds down, with the result we arrive at zero. Again thank you for all your efforts; I think I know what you mean.

I am sorry to hear that you have not been well. Maybe you are experiencing better days now. I certainly hope so.

As far as the expense account was concerned; there was a considerable bit due me. But you haven't any records; I don't have any except roughly in my head. You moved and things can be mislaid; so lets forget it.

Again, keep feeling well.

Lisa and Norma say hello

Sincerely yours

John Marin Jr.

John Marin, Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Incidentally, I was at the Museum of Art, Carnegie Institute, this afternoon and saw an Edward Hicks painting which belongs to Cooperstown. I don't know whether you have that painting or not, but a catalog of the show on the collection has been published recently and will include the information. On the other hand, you might write directly to Mary Black, the Director of the Museum, who would be able to refer you to this painting.

Mr. Leon Anthony Arkus, Associate Director
Museum of Art, Carnegie Institute
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Mr. Arkus:

I am sorry that there was some confusion about the Edward Hicks. Had I looked at the related exhibition dates, this would not have occurred, since the Corcoran exhibition ends long before October or the earlier shipping date. Thus, I am now enclosing the form you requested, together with that of the Horace Pippin. As we close the Gallery during the months of July and August, I would appreciate having the pick-up postponed to September when we reopen directly after Labor Day. In any event, you might let me know when it is most convenient for you. Obviously, the Corcoran will have the Hicks in two exhibitions, since it will be included in this THREE PENNSYLVANIA SELF-TAUGHT ARTISTS show.

During our move I packed my library very carefully and since we did not have sufficient space to house the large quantity of books, everything was shipped to a warehouse close to my Connecticut home, which I have not visited since the summer before last. Thus, I cannot refer to the Selden Rodman book, which may or may not have exactly the same autobiography. I recall that I have the original handwritten manuscript as well as a later transcript which I had made and may have passed it on to him. When I get there during the summer I will refer to the material and all you will have to do is to refer to the fact that the original manuscript is in our possession, without inferring that we have any objection to its being printed and reprinted.

I will also try to check on the names of the owners of the paintings listed on page two of your letter. I seem to recall having #'s 51 and 97, but will refer to our records within the next few days. The others sound unfamiliar to me and since I do not have the Rodman book, I would suggest that you communicate with Robert Carlen, 323 South 16th Street in Philadelphia or the Galerie St. Etienne in New York, who also had an exhibition of his work or at least showed some of it at various times.

I hope your exhibition is a great success.

Sincerely yours,

EOH/ta

(over)

THE CITY COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
NEW YORK, N. Y. 10031

DEPARTMENT OF ENGLISH

The Downtown Gallery
465 Park Avenue
New York, N.Y.

April 20, 1966

Dear sirs,

I am presently at work on an anthology of the 1930's which is scheduled to appear in the fall of 1966 and which is being published by Odyssey Press. The book will contain, besides literary matter, photographs and reproductions of paintings which were done in the '30's.

I would like very much to include reproductions of two paintings, Memory of Charles River and Mental Geography by O. Louis Guglielmi, which are being exhibited at the AOA Gallery on 57th Street. The AOA Gallery suggested that I write to you concerning the possibility of obtaining a photograph or a negative of a photograph of these paintings. We of course would reimburse you for permission to use these reproductions.

I am not certain that to approach you is the most direct manner in which to go about this. If you would give me some advice or assistance, I would be most thankful.

Sincerely yours,

Barry J. Wallenstein

Barry Wallenstein

200 West 86th Street
New York, N.Y.

BW:pik

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ORIGINAL PAINTINGS - CERAMICS - SCULPTURE FOR HOME, OFFICE, AND GIFTS

--- HARLOW GALLERY ---
KENNEBEC VALLEY ART ASSOCIATION

160 WATER STREET HALLOWELL, MAINE 04347

Please reply to Alta Ashley, M.D.

23 Sylvan Road

Hallowell, Maine

04347

April 25, 1966

Downtown Gallery
Edith Halpert, Director
465 Park Ave. (57th St.)
Ritz Tower Concourse
New York, N.Y.

Dear Miss Halpert:

Last summer I arranged with Mr. Abbott Pattison to have a showing of some of his works at Harlow Gallery from July 17th to August 6th. He now informs me that you are handling his work. Would it still be possible to have eight to twelve of his pieces, depending on the size, for that time or for the three weeks immediately following, that is August 7 - 27th? Our gallery usually retains 25% of the purchase price as commission on works sold, but when another gallery is involved we make other arrangements.

In view of the fact that this arrangement antedates your taking over Mr. Pattison's sales I hope it will be possible for us to have a showing of his works during one of the times stipulated. Please let me know as soon as possible what your decision will be. According to his letter Mr. Pattison is interested in showing at Harlow Gallery, if at all possible.

Sincerely yours,

Alta Ashley
Alta Ashley, M.D.

Garrett Park, Md.
April 14, 1966

Dear Mrs. Halpert,

Mrs. Morris and I appreciated very much
your kindness in seeing us at the end of a
Saturday afternoon when we visited the Gallery
a couple of weeks ago, as we indeed enjoyed
looking at the Harnett's.

I wanted to tell you that we will be away
from home for nearly three weeks from May 1,
so we would not be able to respond to your
expected letter. On the other hand, if you
find it possible to set me a price for the
Harnett helmet work, we ought to be able to
come to a quick decision before our departure.
In fact, this would be a fine surprise for
my wife, since we are having a major anniversary
late this month, hence all the activity. As a
matter of fact, we expect to be in New York for
a few hours, during the afternoon of May 2.

I trust we'll be able to work something out,
and thanks again.

Sincerely, yours,
William H. Morris
William H. Morris

April 19, 1966

Mr. James S. Schramm
2700 South Main Street
Burlington, Iowa

Dear Jim:

I was sorry to hear the other day that you were not feeling well and, since I have also gone through a boring illness for the past two years, I thought it would be fun if we got together and compared clinical notes. How about coming to New York and Do can keep a score to see who's ahead of the game? In any event, it would be a great treat to see you both and I hope you plan to be East in the near future.

Meanwhile, I want to report on the Hartley, which has been sent to two major exhibitions with no success. At this time in our art history, ~~it seems that~~ the new public in the art-buying field has developed the one-image idea about each artist, based of course on the current practice among the younger generation of painters and sculptors who work within a limited area in order to achieve a reputation. Thus, Hartley is not Hartley unless it is either early German Expressionist painting or a version of Mt. Katahdin - and I refer not only to the new so-called clientele but largely to the young curators, whose concept of modern art in America relates exclusively to what has appeared on the horizon since 1955. However, I adore YOUNG SEA DOG WITH FRIEND BILLY and, if you would accept \$8000. for it, I will be delighted to send you a check by return mail.

If there is any other painting in your collection - now that you are in smaller quarters, as you wrote - with which you wish to part, please let me know, as I see signs of a coming decline in the concentration on Pop and Op - and LSD. Amen !

I hope all is well and that I will have the great pleasure of seeing you and Do in the near future.

Affectionately,

EGH/tm

April 23, 1966

Mr. William Lieberman
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Bill:

The Wadsworth Athenaeum portfolio of silkscreen reproductions was delivered to you yesterday and I am enclosing an invoice reporting the gift to the Museum of Modern Art. Would you be good enough to sign the blue copy and return it to us for our records.

Sincerely yours,

EOH/tm

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April 9, 1966
184 E. Woodland Dr.
Dothan, Ala.

Dear Sirs,

I have a portrait of a lovely young woman done by Philip Boileau and dated 1903. It is about 12 x 18 in a gilt frame trimmed with gold leaf.

Mr. Boileau painted in N.Y. and Boston. He had an exhibit in Salon d'Automne in Paris 1920-23. He was born in Quebec. Can you tell me anything about how much this picture would be worth now? I could send it Registered to you for appraisal if his work is of real value.

I find I am in need

Services

April 13, 1966

Rosenblum and Kramer Inc.
642 Tenth Avenue
New York, New York 10036

Dear Sirs:

We have your statement of April 8th showing a balance due of \$433.95.

We are now enclosing our check for \$300. on account, but wish to call your attention to the fact that there are several items in Mrs. Halpert's apartment which remain untended. We will be happy to remit the remainder upon completion of these jobs.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rise to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE HUDSON GUILD

A NEIGHBORHOOD HOUSE



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447 WEST 25th STREET
NEW YORK, N.Y. 10001 • TELEPHONE: 255-1400

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420 WEST 26th STREET

CHILDREN'S CENTER
459 WEST 26th STREET

NEIGHBORHOOD CONSERVATION
182 NINTH AVENUE

COUNSELING CENTER
420 WEST 26th STREET

HUDSON GUILD FARM
ANDOVER, N. J.

HUDSON GUILD-FULTON CENTER
FOR SENIOR CITIZENS
119 NINTH AVENUE

ART CENTER
290 NINTH AVENUE

April 14, 1966

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1895-1942

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

This will confirm the purchase by Roy Neuberger of the Patterson sculpture which he discussed with you. We understand the price is \$800.

Will you please put the sculpture aside, and we will notify you about delivery. The bill should be made out to Hudson Guild Collector's Choice Committee, 420 West 26 Street, New York, N.Y. 10001. Since the Guild is a non-profit organization, it pays no sales tax.

Many thanks,

Sincerely yours,

Victor Weingarten

P.S. Will you please, at your earliest convenience, send to me (at my offices, 801 Second Avenue, New York, N.Y. 10017) a photograph of the piece we have purchased.

They will let us know re delivery of actual piece.

sent 4/17/66

or to publishing information regarding sales transactions. Members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 19, 1966

Mr. Francis Biddle
1669 31st Street N. W.
Washington, D. C. 20007

Dear Mr. Biddle:

Forgive me for being so late in answering your letter, but no doubt you have heard reports that I have been very ill for the past two years and was finally considerably relieved thanks to a successful operation. However, what with the moving and rebuilding of our new quarters, I could not take time out for a vacation and, although well on the road to complete recovery, am entirely exhausted. This is in explanation of the slow-motion tempo at which I am functioning these days. You know, of course, that the agreement between the Corcoran and me has been revised a number of times and in each instance there is some objectionable feature added which requires editing. In my present state, it is very difficult for me to absorb the contents of any legal document. Thus, I have finally turned over all my affairs (as of two weeks ago) to a Business Manager, who will relieve me of all the details and will even arrange to pay my personal bills, etc. He now has the latest contract, which has one objectionable clause requiring revision. When that is straightened out to our mutual satisfaction, the papers will be signed.

While I have been cooperating with the Smithsonian Institution in connection with their important exhibitions and have promised them my archives material because they will have ideal facilities for papers which require conditioning for preservation, I have made no commitment to them in connection with any original works of art. This, I trust, is the "line telling (you) what the situation is".

When you are next in town, I would very much like to see you, so that we can discuss some final details.

Meanwhile, my best regards.

Sincerely yours,

KRM/tm

due to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 22, 1966

Art Gallery Calendar
Herald Tribune
230 West 41st Street
New York, New York 10036

Dear Sirs:

As we discussed on the telephone, I am sending you
this note (in case you don't get our publicity re-
lease in time) regarding our next exhibition.

Opening on May 3rd, we will present a show entitled
CHARLES SHEELER: PAINTINGS AND DRAWINGS FROM THE
ARTIST'S PERSONAL COLLECTION.

I hope we'll make the calendar this time! Many
thanks for your attention.

Sincerely yours,

Tracy Miller

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL
CHAIRMAN OF THE BOARD

R. W. McFALL
PRESIDENT

SYMBOLS

DL - Day Letter
NL - Night Letter
LT - International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA161 (25)(39)SYG206 SA263

S DMA033 PD DN ST LOUIS MO 22 226P CST

EDITH HALPERT, DOWNTOWN GALLERY

465 PARK AVE NYK

SHEELER SHIPPED AIR FREIGHT THURSDAY

CHARLES BURKLEY CITY AR MUSEUM of St. Louis

1936 FEB 22 PM 4 25

(33):

SP1201(R2-65)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



QUINTIN NEAL

ARTIST

4/20/66

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

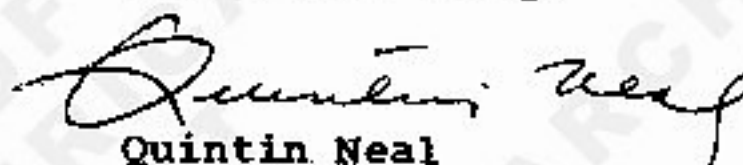
A gallery owner in San Francisco, suggested that I contact you concerning two Kuniyoshi lithographs which a customer is considering selling.

One is of four nudes, size $9\frac{1}{4}$ by $13\frac{1}{4}$, 32nd print of 41, dated 1928. The other is of a woman wearing a large hat, with drapes and a grand piano in the background. Size $9\frac{1}{2}$ x $11\frac{1}{4}$ - 10th print of 100, dated 1936. Both are in perfect condition.

If you are interested in buying them or know of anyone who might be, I would appreciate hearing from you. Also I have no idea as to what the present price for these would be, and would like your advise in this regards.

Thank you.

Yours very truly,


Quintin Neal

QUINTIN NEAL
2006 32nd Avenue
San Francisco, California

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 15, 1966

Mr. Lester Aynet
Aynet Inc.
1271 Sixth Avenue
New York, New York

Dear Mr. Aynet:

Following is some further information on the two items
you purchased from William Zorach's studio.

NUDE, c.1940 Drawing 16x20"

PIDEE (also called ISHTAR) Bronze Orig. 1955 14x6"
Cast #3

Sincerely yours,

Tracy Miller

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proceedings are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

April 8, 1966

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I know I have held your photographs for too long, but the staff has been considering your pictures along with several other works which are to be presented to the Trustees' acquisition committee.

As you undoubtedly know, things have been rather unsettled here for the past few months. Just as the controversy surrounding Dr. Brown's resignation begins to settle, another great crisis arises, this time involving a "scandalous" exhibition of the works of Ed Kienholz which the County Fathers want to throw out of the Museum.

As a result of all this, the acquisitions committee has simply not been able to function. We are hopeful, however, that they will soon be mobilized so that we can start to build the collections.

For the time being, I am returning your photographs, but we are certainly still in need of pictures by Dove and Sheeler. The Trustees are aware that such works will not be available forever.

Please accept my belated thanks for your kind hospitality last summer. It was a great pleasure to chat with you and to see the paintings.

Sincerely yours,



Larry Curry
Assistant Curator

LC: sl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 16, 1966

The Guggenheim Museum
1071 Fifth Avenue
New York, New York 10028

Attention: Miss Washton

Dear Miss Washton:

In response to your request for information in connection with the series of Arthur Dove paintings entitled ABSTRACTION 1 - 6, painted in 1910, this series is in the possession of the Gallery, which acts as agent for the estate.

The estate wishes to retain these paintings as a group, so that we may continue using them in our educational program and also have them available for special, historic exhibitions.

Sincerely yours,

EGH/ta

April 22, 1966

Union Towel Supply
70 Johnston Avenue
Jersey City 4, New Jersey

Dear Sirs:

Until recently we had your service for one gray porter's
coat each week and we would like to reinstate this ser-
vice effective immediately.

Would you be good enough to confirm this request.

Many thanks for your attention.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Consignment incl. orig sent

April 19, 1966

Mr. Lewis W. Story, Assistant Director
Honolulu Academy of Arts
900 South Beretania Street
Honolulu, Hawaii 96814

Dear Mr. Story:

For a Gallery which has been referred to for a period of 39 years as exceptionally efficient, we have slipped woefully during the past year, but of course I am sure you know that all of this is due to the fact that I have been ill and unable to attend to the tremendous number of details connected with this "fascinating" business. This is particularly true in connection with exhibitions which I have to select personally.

During our move from 51st Street to the present quarters, I hired two "experts" to supervise the installation and proper organization of the many works of art we send to the warehouse, where we rented five storerooms in order to avoid confusion and possible damage by the temporary workmen who had been assigned to the remodeling of the new quarters. We found, in trying to locate the prints we promised for exhibition at the Honolulu Academy of Arts, that everything was misplaced and in a state of such utter confusion that, in my similar state, it was utterly impossible to make the selection there unless I spent at least two weeks with long rest periods to avoid a heart attack upon seeing how many objects had been damaged either en route or in the so-called "organization". This explains our failure to deliver the material you requested.

However, we have the Arthur Dove painting CARNIVAL available for immediate shipment if you still wish to include it in your exhibition of "Circus Material". Bernard Karfiol is no longer represented by the Gallery, but I would highly recommend his CIRCUS IN DOVER, which can be obtained by writing directly to George Karfiol at 35 Westfair Drive, Westport, Connecticut. He is the artist's son and I am sure he will be glad to cooperate with you. Meanwhile, will you please write or wire instructions regarding shipment of the Dove. A consignment invoice is enclosed so that you may have the exact data and the insurance valuation. Meanwhile, please accept my sincere apologies.

Sincerely yours,

EGH/tm

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Miss Halpert
for your attention
Respectfully
Lee S.*

April 11, 1966

Mr. John P. Boeye
Swanson, Swanson & Boeye
209 Coolbaugh Street
Red Oak, Iowa. 51566.

Dear Mr. Boeye:

Your letter regarding use of the Ben Shahn drawing of Gandhi (LOOK 8-25-64) is being forwarded to his dealer, at the address below:

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York City.

Sincerely yours,

Leemarie Burrows

Leemarie Burrows
Art Department

LB:sw

cc. Mrs. Edith Gregor Halpert ✓

Attached.

SAINT OLAF COLLEGE • NORTHFIELD • MINNESOTA



Art Department
St. Olaf College
Northfield, Minnesota
April 18, 1966

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

We are looking forward to the June exhibit of Ben Shahn's pictures. As for selection, we would appreciate a variety of media, and since the conference will pose the question of an artist's responsibility in his contemporary society, a selection of Shahn's more pointed commentaries would be excellent. Our gallery is 45 x 60 and shows usually contain from 25 to 40 pictures, depending on size.

We can arrange to mat and display unframed prints and would prefer to have them shipped this way. Please insure the work for only the minimum amount the carrier allows. Our school has a fine arts floater that fully insures all exhibits to and from their destinations and we can save by not insuring these pieces twice.

We would appreciate having the exhibit shipped by motor freight direct to a Minneapolis terminal, with a note that the carrier call the consignee at destination terminal. Our school truck can then pick it up and save any possible delays on this end. We would recommend Consolidated Freightways which has terminals in Newark, New Jersey, and Minneapolis, Minnesota, and has been able to deliver previous shows promptly - less than one week.

Thank you again for your effort in arranging this exhibit.

Sincerely,

Arch Leean
Assist. Prof. of Art

Not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 50 years after the date of sale.

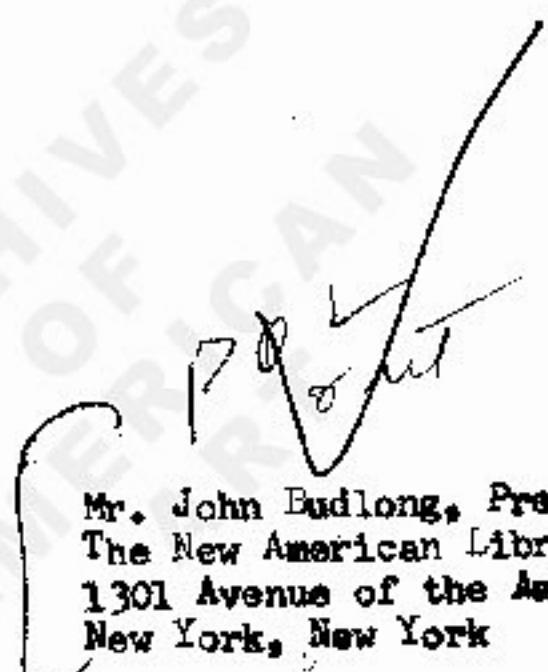
Stanleys and Millers.

I'll be waiting to greet you at
1254 31st St. N.W. during the afternoon
of the 27th. We'll have dinner there
which is easier than going out —
with Don, the Munsings and a few
others who will especially enjoy
meeting you.

Until then, keep well and
don't bother too much about that
new long dress — You will be
outstanding in any case!

With my fond greetings
As ever

Adelyn


April 12, 1966

Mr. John Budlong, President
The New American Library
1301 Avenue of the Americas
New York, New York

Dear Mr. Budlong:

I found a note to the effect that you planned to come in to see what paintings we have available.

Because we have had several complaints that it was difficult to locate the Gallery, it occurred to me to drop you this note, giving you directions. The address is as you see above. The location is on Park Avenue, right off 57th Street - in the Ritz Tower Building. The concourse is one flight below the street floor and can be reached either by elevator or stairway.

I look forward to meeting you.

Sincerely yours,

BGH/tm

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

NIHONBASHI GALLERY



1-3-CHOME NIHONBASHI-JORI CHUO-KU TOKYO JAPAN
DIRECTOR T. KOJIMA TEL (271) 5995 8626

April 12, 1966.

Miss Halpert
Director
The Down Town Gallery
465 Park Avenue
New York, N. Y.

Dear Miss Halpert

Against my expectation, it takes two more weeks to finish the usual procedure to settle an account of Kuniyoshi's works. As we have to submit this matter for the approval of The International Trade and Industry and also for The Ministry of Finance.

We are very sorry that it takes too much time to finish the payment for you. However, The Fuji Bank can send you all that we owe you in two weeks. By way of precaution, I herewith enclosed a certificate of the balance at the Fuji Bank which the Bank is keeping for the payment for you.

With my best wishes;

Very truly yours

Tetsuo Kojima
Director
Nihonbashi Gallery

yo/TK

time to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

30 Bedford Drive
Whitesboro, N. Y.
April 20, 1966

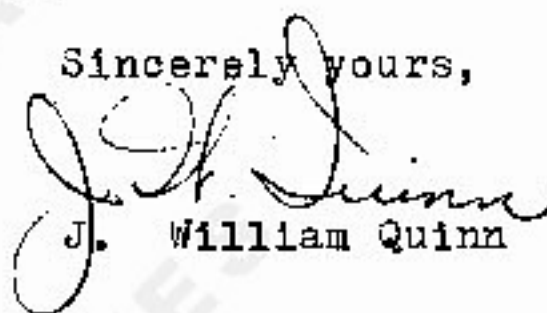
Mrs. Edith Halpert
DOWNTOWN GALLERY
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

It has been suggested to me that you may carry some of the work of the late Max Weber. If so, would be interested to know if you have any of his oils for sale and the approximate price.

Also, would like to inquire if you are buying any of Mr. Webers work. I have one of his oils that I would sell or trade. To facilitate your reply, am inclosing a stamped, addressed envelope.

Sincerely yours,


J. William Quinn

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

April 15, 1966

Mr. Henry A. Loeb
42 Wall Street
New York, New York 10005

Dear Mr. Loeb:

As you requested, I am enclosing your list with the figures
representing the current market value as of April 15, 1966.

I am so glad that your judgment has been justified, as evi-
denced by the increase in the current values - which, for
insurance purposes I made conservative.

I am very sorry about the mix-up in connection with the
Dowth. This has been a very trying period as I have been
seriously ill for some time, had an operation and am still
considerably groggy. Also, I was not reminded that the
painting had already been promised for exhibition and that
we had definitely withdrawn this from sale some time ago.

It was good to see Louise and I hope that you will both
come in soon to say hello.

Sincerely yours,

EGH/tm

April 8, 1966

Mr. D'Amato
Santini Brothers
443 West 49th Street
New York

Dear Mr. D'Amato,

On Tuesday, April 12th, Hahn Brothers will pick up from you
Yasuo Kuniyoshi's "Circus Girl Resting", 1931, oil, 60 x 45".
Please release it to them.

Sincerely yours,

Howard Kane

Museum of Art

Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300

April 18, 1966

Mrs. Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your kind letter of April 12. We are delighted to know that the two paintings will be available.

We are not asking Santini's to deliver the paintings here until September 26, so that it will be quite convenient for the paintings to be collected after Labor Day. Incidentally, I notice that the Pippin's collection address is given as Santini Brothers. Are we to assume that it is now in their hands?

We have ordered photographs from Geoffrey Clements, as noted on the entry forms.

In the catalogue I will of course refer to the fact that the original manuscript of the Pippin life story is in your collection.

I have already been in contact with Robert Carlen and Dr. Kallir, but I appreciate your suggestions. It may interest you to know that the New York State Historical Association at Cooperstown is lending a Hicks "Peaceable Kingdom." Again, many thanks for telling us about this.

I will look forward to hearing from you further.

With much appreciation,

Sincerely yours,

Robert A. [Signature]

Associate Director

LAA D

FINE ARTS CONSERVATION LABORATORIES, INC.

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~

d.b.a. GEORGE DOUGLASS, INC.

Room 414, 103 Park Avenue, New York, New York 10017



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

~~XXXXXXXX~~

Murray Hill 3-0560

21 April 1966

"Tanks and Snow Bank" by Arthur Dove, 18½ x 25 inches,
oil on canvas, framed

CONDITION:

Some surface grime. Canvas dry and distorted in corners.
Area of paint loss inch by half inch in upper left.
Stretcher has collapsed and canvas is very weak.

TREATMENT:

Cleaned painting. Removed cardboard backing. Inpainted
paint loss and resurfaced painting. Retouched frame.
Reset backing and reset painting in frame.

NOTE:

It is impossible to key out stretcher both because of
the weakness of the stretcher and the canvas. Painting
should definitely be lined.


George Douglass

GAD:bhd

ZABRISKIE GALLERY 36 EAST 61 STREET NEW YORK 21, NEW YORK TE 2-9034

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April 23, 1966

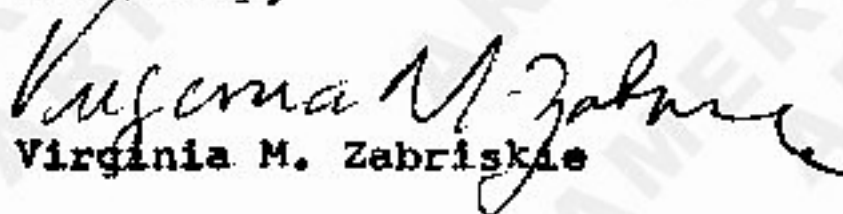
Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Mrs. Halpert:

Enclosed is my check for the two John Storrs sculpture as per our consignment agreement. As I told you during our recent phone conversation, I believed the piece had been sold. My client sent me a check for it. He felt that since I had represented the piece to him as a unique casting, I was obligated to deliver it as represented. I am sorry that this has happened for it has put me into a difficult position with you as well as my client.

There was a very good review of the show in today's Times which I enclose. I am sure you will be pleased with the deserved attention given Storrs. I am also enclosing a photostat of the frontispiece and the page on Storrs from the International Exhibition of Modern Art, 1926, arranged by the Societe Anonyme.

Sincerely,


Virginia M. Zabriskie

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020

April 14, 1966

Dear Mrs. Halpert:

Your letter of March twenty-seventh to Governor Rockefeller has been referred to his personal office and arrived here after the Governor left on a week's trip out of the country. It will be brought to his attention as soon as possible upon his return.

The catalogue of Abbott Pattison's sculpture has not yet been received and I wonder if you would be willing to send another for the Governor's information.

Sincerely,

Radall P. Perkins
Secretary

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

April 19, 1966

Mr. Richard Brauer, Curator
Sloan Galleries of American Paintings
Valparaiso University
Valparaiso, Indiana

Dear Mr. Brauer:

Although February 1967 seems a long way off, I am writing to advise you that we will be delighted to cooperate with you in your plans for an Abraham Rattner exhibition. We have a number of paintings and drawings by him relating to religious themes and, if you want to make the exhibition large in scale, we can also suggest some other paintings which are in public and private collections and will be available for exhibition. In any event, I want to send you this confirmation now and we can discuss the details when you come to visit us during your Christmas vacation. As you probably know, we maintain a complete record of each artist's work and you will have considerable reference material. We can also arrange a luncheon or dinner with the Rattners, so that you may ask him personally regarding his reaction to the idea of appearing as a speaker at the opening.

I look forward to hearing from you and more so to your visit later in the year.

Sincerely yours,

EOH/tm

Elayne Kaplan Gallery

6360 Allison Road
MIAMI BEACH, FLORIDA
Phone LIN 5-3083
By Appointment Only

April 25, 1966

The Downtown Gallery
465 Park Avenue
New York, N. Y.

Attention: Edith Gregor Halpert, Director

Dear Miss Halpert:

I am sorry I did not have the opportunity of meeting you when I visited your gallery on my last trip to New York. Perhaps this can be arranged in the near future.

For the past several years I have been an art dealer in Miami Beach, dealing primarily in rare graphics. During this period I have observed the growth and development of this area in the field of art and I now feel the time propitious to expand my scope.

This fall I shall open a prestige gallery in Coral Gables, Florida where I intend exhibiting the works of leading contemporary artists. I would very much like to open the gallery in November with an exhibition of 'American Modern Masters', such as you represent. I was wondering if it would be feasible for your gallery to ship this type of exhibit to me, and if so, exactly what arrangements can be made at this time.

I would appreciate hearing from you as soon as convenient.

Very truly yours,


Elayne Marquis Kaplan

EMK:cd

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of funds and am ready
to sell it.

I also have a fine old
aqua tint of the "Age of
Innocence" by Joshua Reynolds.
I am not anxious to part
with it, because I have
had it many many years,
but would consider selling
one or the other.

May I hear from you soon.

Yours truly

Mrs. Alfred Rester

April 13, 1966

Mr. J. Thomas Jefferson
7917 Ivanhoe Avenue
La Jolla, California

Dear Mr. Jefferson,

Here at last are the other photographs. The photographer delivered them only this morning -- I hope not too late to be of use to you.

Did the Kermack "Tosonita Falls" go off to the Smithsonian? They are expecting it for a show to open in about 10 days. Thank you again for this favor.

Sincerely yours,

Howard Rose

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ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N. Y. 10022

April 14, 1966

M E M O R A N D U M

To: All the Members

I believe that most of you are informed concerning the Bill introduced in the present Congress by Congressman Jonathan B. Bingham of New York looking toward the creation of a Registry and Archive under the jurisdiction of the Smithsonian Institution. Enclosed for your information is a copy of a Memorandum I have prepared setting forth the reasons why the Bill fails of accomplishing its stated purposes, why its enactment would be harmful, and why, therefore, the Association is opposed to the Bill.

Congressman Bingham stated that hearings on the Bill will be held in Washington this spring. I think it important that as many of you as possible should write individual letters to Congressman Bingham stating your opposition to the Bill as unnecessary, expensive, useless, and harmful. He should be addressed as:

Hon. Jonathan B. Bingham,
23rd District, New York
House of Representatives
House Office Building
Washington, D. C.

I have already sent copies of this Memorandum to museum personnel in New York City. I hope, therefore, that the out of town members will, if they can, show the Memorandum to Directors and Curators of museums in their own communities and attempt to get such museum personnel, if they agree with the Association's position, also to address communications to Congressman Bingham. It would also be useful for the out of town members to determine whether, if hearings are held in Washington this spring, any of their local museum personnel would be available to appear and testify at such hearings in opposition to the Bill.

Finally, would all members who write letters to Congressman Bingham send a copy of the letter to me so that I will know what has been written. Also, if the out of town members are successful in having local museum personnel write to Congressman Bingham, it would be helpful if I could be supplied with a copy of such letters.

Ralph F. Colin
Administrative Vice President

RFC:j1 A735 w/enc

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

April 7, 1966

Dear Mrs. Halpert:

Thinking that it might be of some value, if only for record purposes, we return it herewith.

Sincerely,
Alice H. Hughes

(Mrs.) Alice W. Hughes
Secretary to Mr. Dwight

or to publishing information regarding sales transactions, each party is responsible for obtaining written permission from both writer and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 22, 1966

Mr. John I. H. Baur, Associate Director
The Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Jack:

The Wadsworth Atheneum portfolio of silkscreen reproductions was delivered to you yesterday and I am enclosing an invoice reporting the gift to The Whitney Museum. Would you be good enough to sign the blue copy and return it to us for our records.

I believe I mentioned that we have extended the Pattison exhibition and it will be on view through this coming Saturday. I do hope you will come in to see it, as the artist indicated that there had been some previous talk about your interest in PENOBSCOT SUMMER and CONFUCIUS. I would very much like to report to him that members of The Whitney staff had seen his show. Do come in.

As ever,

EGH/tm

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

April 19, 1966

I have tendered my resignation as Executive editor of ARTS Magazine effective April 22, 1966. The immediate reasons for this decision were the failure of the magazine's President and Editor to honor certain commitments made at the start of my tenure here, coupled with various pressures and considerable harassment suffered by my editorial associates at the hands of the magazine's so-called Executive Publisher, an individual whose sole qualification for his position appears to be a willingness to accept wages while engaged in vocational training.

Primarily, however, my decision was taken because of my inability to breathe freely in the midst of a pervasive "odor of mendacity," and my conviction that whatever integrity the magazine now has will shortly be compromised by the present ownership and management.

I would like to thank all those contributors with whom it has been my privilege to work during the past year-- contributors who were willing to put up with constant underpayment and frequent arrogance because of their belief in a journalistic ideal-- and also the various artists, dealers and museum officials and employees who co-operated with me during my tenure here, often with no prospect of gain, either tangible or intangible.

Lastly, I would like to express my almost inexpressible gratitude to my colleagues on the magazine, including those who due to the shortsightedness of its management resigned during the past year: Mr. Francis Kloeppel, the present Associate editor; Mrs. Sigrid Byers, the former Editorial associate; Mr. Ken Kikuchi, the former Art and Production Director; and, especially, Miss Anne Hoene, the present Review editor, who, in a somewhat Quixotic but altogether touching gesture of solidarity, has tendered her resignation along with mine.

Jay Jacobs
Executive editor
ARTS Magazine

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April 22, 1966

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Dick:

We have just been requested to send a report of what we have in the way of Broderson paintings in our stock records and what has been sold during this season.

Consequently, I am obliged to ask you about the current situation in connection with the painting that you reported as follows: "When I ask for an invoice to be sent to me, as in the case of the Broderson, the picture is sold."

As we still have the painting in our possession, I am somewhat puzzled about the arrangement. Shall we send it on to Allentown, or what? And would you please tell me what I am to state in the audit I am sending to Broderson. Please don't consider me a pest, but you can understand that there are pressures in our business (so-called).

And how about a visit? You promised to have dinner with me. I have been starving myself awaiting this special occasion. Please let me hear from you. Meanwhile, my very best regards.

As ever,

EGH/ta

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April 7, 1966

Berkeley Express
409 West Broadway
New York, New York

Gentlemen:

As per our telephone conversation today, all charges for deliveries to and pick-ups from Mrs. Philip Zimet, 530 East 72nd Street, should be made directly to Mrs. Zimet.

On your bills of March 12th and 18th are charges of \$5.50 on each, which we are deducting from our check, with the understanding that you will rebill these charges to the consignee mentioned above.

Thank you for your cooperation.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

April 11, 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Here is the balance of \$50 due from Evangeline
Gianoulis for the Shahn silkscreen print And Mine Eyes A Fountain
of Tears, for which I sent you the first \$50 a week ago.

I am watching for our Shahn print Gandhi to arrive.

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman

Check enclosed

RE REK & PH

April 19, 1966

Dr. Philip Falk
5548 West 65th Street
Chicago 38, Illinois

Dear Dr. Falk:

I am sorry that we have disappointed you on two occasions, but in the field of sculpture today we have considerable problems in obtaining casts, as the foundries are so involved with mass casting prevalent today that we have been unable to get any service. However, we finally received casts of the Standing Gendarme and have one available immediately. The same holds true for Tete-a-Tete, which is also on hand. The larger Gendarme Seated was cast also, but we sold one immediately and the other is on exhibition in another gallery, and when I 'phoned to recall it I was advised that it had been reserved. Since the estate does not wish to sell the early cast, which we are obliged to hold in each instance, the Seated Gendarme may not be available if the dealer mentioned completes the sale. If it is available, the price is listed below with the other two which we have on hand. If you wish, we will send you photographs, although one of the young men you mentioned in your earlier letter did retain a list of the four you chose during your visit, three of which I mentioned above. The fourth is The Mourners, a cast of which we expect to receive from the foundry within the next month or so.

Please let me know whether you would like the photographs -- and do come in when you are next in town. It will be good to meet you. Incidentally, since you know Abbott Pattison, I am sure you will be pleased to learn that his exhibition has been exceedingly successful in sales, and what is more important, has been received with great enthusiasm. He is now a permanent member of our roster.

Very truly yours,

BGE:ep

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1966

Mrs. Henry Loeb
812 Park Avenue
Apartment 11D
New York, New York

Dear Mrs. Loeb:

I have just found, to my extreme embarrassment, that Charles Demuth's DAFFODILS, which was to have been sent to you on Tuesday for consideration, has been promised for exhibition at the Flint Institute of Arts, which is in fact making the pick-up on Tuesday. As the picture is catalogued, it cannot be withdrawn.

I can only offer my sincere apologies for not having realized that this painting was going to Flint and tell you that, unless it is sold at that Institution, we will be happy to send it to you "on approval" at the time of its return at the close of the exhibition, which will be early in June.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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4/16/66

EGH .

A Miss Washton from the Guggenheim called to ask for the names of the present owners - if ~~any~~ any - of Dove ABSTRACTION #1 thru #6 - all 1910.

Information is "for our records".

Shall I look for her/ That is, do you want me to give her such information as I can find in books?

T.

~~*~~ or if they're still in our possession.

April 20, 1966

Miss Katherine Kline
Assistant Curator
The Jewish Museum
1109 Fifth Avenue
New York 28, New York

Dear Miss Kline:

After receipt of the carbon copy of Mr. Ray's letter addressed to you, I have been waiting to hear from you regarding a personal call to be made here by a member of your staff to select the specific Ben Shahn works for the University of Judaism. We have received so many requests for Shahn exhibitions that we have to schedule each show carefully and specifically well enough in advance to make sure that there are no duplications. Consequently, I would very much like to hear from you if Mr. Ray is still interested in the project.

Many thanks for your cooperation.

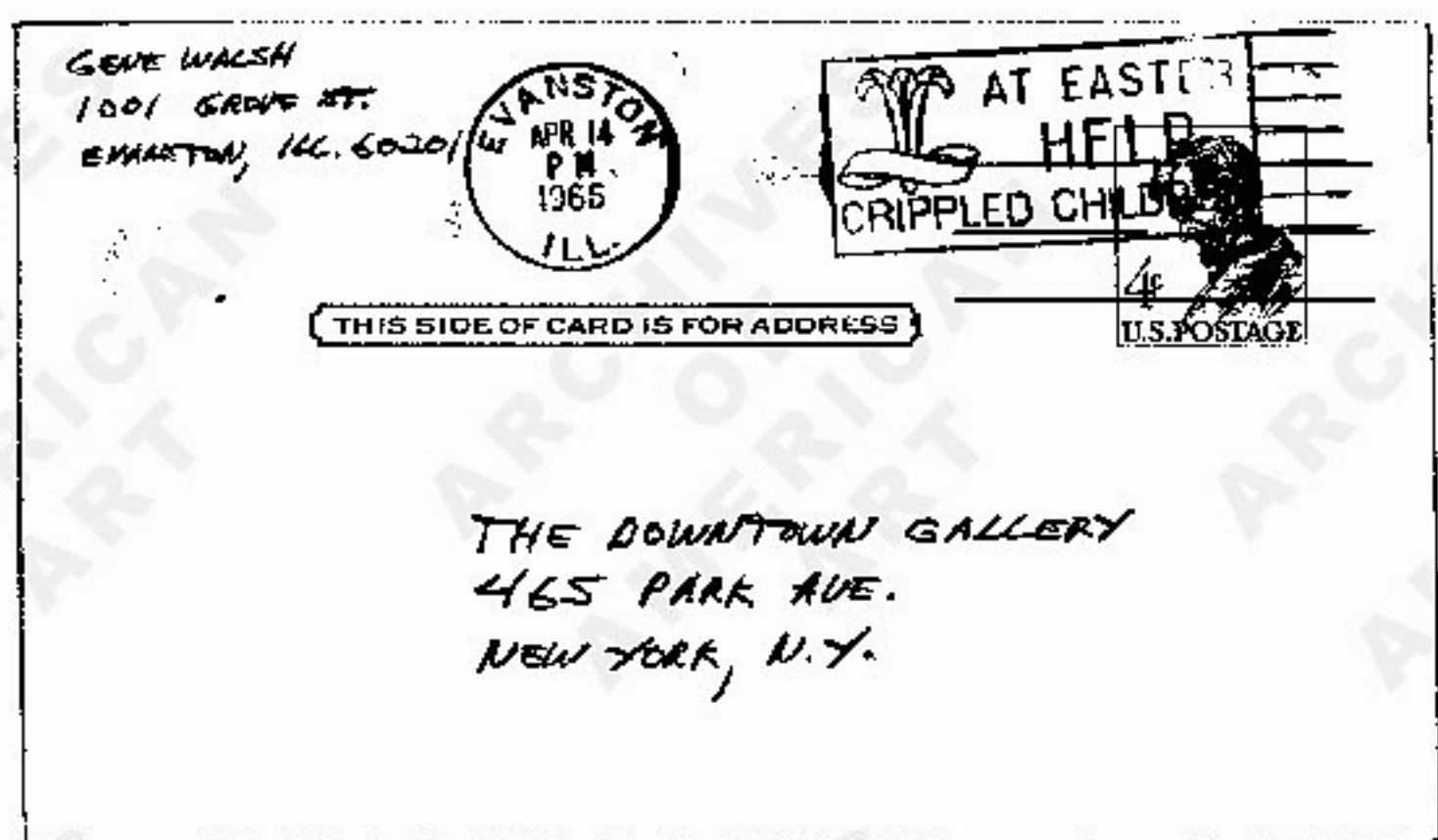
Sincerely yours,

BKH:ep

cc: Mr. Eric Ray

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
subscribed after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
is published 50 years after the date of sale.



ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N. Y. 10022

April 13, 1966

MEMORANDUM TO NEW YORK MEMBERS OF THE ASSOCIATION

(Copies to out of town members for their information)

Re: Legislation Proposed by Attorney General Lefkowitz

Some weeks ago, I sent to each of the New York members a copy of my Memorandum dated March 29, 1966 addressed to Senator Whitney North Seymour, Jr. and Assemblyman S. William Green, containing comments on and in opposition to three Bills recommended by General Lefkowitz and introduced in the New York State Senate and Assembly by Messrs. Seymour and Green, respectively. None of the Bills were acted upon before the Legislature adjourned last week. However, the Legislature will reconvene very soon and while I believe that I have taken steps to prevent final action on the Bills at this session, one can never be certain.

Accordingly, I believe that it is most important that each of you write letters to the Senator and Assemblyman (which can be one letter addressed to them jointly and a carbon copy sent to one or the other) registering your opposition to the Bills. There is nothing like a flood of letters from constituents who control votes to affect a legislator. Furthermore, these letters should not be form letters prepared by me but should indicate the personalities and personal approach of each of you.

I repeat that I believe it is most important that each of you write such a letter. It should be addressed to: Hon. Whitney North Seymour, Jr., Senator, 28th District, State of New York, 120 Broadway, New York, New York and to Hon. S. William Green, New York State Assemblyman, 72nd District, New York County, 122 East 83 Street, New York, New York.

I would appreciate it if each of you who write such a letter would make a carbon copy and send it to me so that I will know who has written and what has been said. I believe that in addition to your own knowledge of the subject, you can base your comments on the material in my Memorandum.

Ralph F. Colin
Administrative Vice President

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

April 21, 1966

Dear Edith:

Your ears must have been burning or your nose itching, or whatever it is that happens to one when admiring friends are talking about them, last week end! In Des Moines, Tom Tibbs was telling Do and me about seeing you the week before. He reported that you seemed to be in good form. Your letter of the 19th, just received, sounds as if you were in good spirits and this I'm sure reflects a degree of better health. Three cheers!

Five or six weeks of Arizona and the Netherland West Indies finally enabled me to shake off a virus which landed on me the latter part of January. At last things are turning green and prospects for a good spring and summer are brightening.

Although as you will recall, Do and I felt that we would like to clear at least \$9,000 on the sale of Young Sea Dog with Friend Billy, you are in the best position to assess the possibilities and we are willing to abide by your decision. Having made up our minds to give it up, howbeit reluctantly, and not wishing to protract the matter into the indefinite future, we take your word for it that \$8,000 is as much as we can properly expect to realize and accept your offer gratefully. We do appreciate very much indeed your efforts to dispose of it for us and can think of no one we'd rather entrust it to for as long as you may own it.

We are planning to be in New York at the time of the AFA annual meeting scheduled, I believe, for Thursday, May 12th and through the next week end. Do has United Nations Association meetings on the 16th. We'll give you a call as soon as possible after we reach town and hope for a visit.

Love from us both,


James S. Schramm

JSS/jw

Edith G. Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE NEWARK MUSEUM

43-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

March
Twenty Four
1966

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Enclosed please find a copy of
the receipt you requested in your letter of
March 16th.

Thank you again for your cooperation
with this loan.

Very truly yours,

Andree Koenig
Mrs. Robert J. Koenig
Registrar

:ahk
enc.

For publishing information regarding sales transactions,
readers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
obtained after a reasonable search, whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 23, 1966

Mrs. Adelyn D. Breeskin
1254 31st Street N. W.
Washington, D. C.

Dear Adelyn:

Many thanks for your letter.

Indeed, I will be a happy guest at your house, arriving there via the 5 p.m. shuttle (and taxi). This should give me sufficient time to change into my shorts.

It will be fun seeing all my good friends and certainly the exhibition, which I know will be most exciting.

Until then, my fond regards.

As ever,

EGH/tm

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

April 16, 1966

Parke- Bernet Galleries Inc.
980 Madison Avenue
New York, New York 10021

Gentlemen:

In your catalog of Sale #2438, item #16 by Arthur
G. Dove is listed as "painted circa 1942".

According to our records, based on the artist's
own card file, the actual date of the painting is
1938. May I suggest that a label be placed when
the painting is put on view indicating the correct
date, so that there will be no confusion in the
future.

Sincerely yours,

EOH/tm

Not to publishing information regarding sales transactions,
decreases are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
may be published 50 years after the date of sale.

April 13, 1966

Mr. George Douglass
305 East 47th Street
New York, New York

Dear Mr. Douglass:

I tried telephoning you again today and was again told that you were not in. As there seems no point in leaving further messages to have you call, I tried to confirm that I had written you at the correct address, but was told that your address was classified information.

Therefore, I am writing this letter and sending it via Registered Mail in the hope that you will please contact us regarding the two Georgia O'Keeffe paintings you have in your possession and an Arthur Dove we want you to see. We are becoming quite concerned at receiving no reply to our calls and letters.

I will be most grateful for prompt word from you. Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

Via Registered Mail
Return Receipt Requested

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 8, 1966

Mrs. John Farrar
16 East 96th Street
New York, New York 10028

Dear Mrs. Farrar:

Enclosed please find a purchase invoice (in duplicate) together with our check for the John Marin watercolor dated 1912.

I understand that you acquired this in 1926, some time after he achieved renown as an artist of stature. In thinking back to that period, the painting was certainly valued at a minimum of \$1500. retail.

Thank you for advising me that it was exhibited at the University of Miami in 1951, as this will help us in establishing a provenance.

Will you be good enough to sign a copy of the purchase invoice so that we may have it as a receipt.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST., NEW YORK, NEW YORK 10019 PLAZA 7-2277

Gertrude Vanderbilt Whitney, Founder

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Flora Miller Irving, *Vice-President*
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Robert W. Sarnoff (*ex officio*)
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Michael W. Straight
Mrs. Burton G. Tremaine
Alfred G. Vanderbilt
Mrs. Frederick M. Warburg
David J. Waters
Frederick R. Weisman
Mrs. C. Bagley Wright

April 14, 1966

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you more than I can say for your very generous contribution of \$5,000 to our campaign for the new building. I understand it comes partially from the Gallery and partially from the Foundation, as indicated on the enclosed receipts, which you might like to have for your records.

I do understand your reluctance to set an auction precedent. I can only say that your direct donation is a more than generous alternate and that we are all immensely grateful to you.

Yours sincerely,

Associate Director

JHB:jh

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April 20, 1966

Mr. James M. Carpenter, Director
Colby College Art Museum
Waterville, Maine 04901

Dear Mr. Carpenter:

I delayed answering your letter in the hope of finding some unfinished paintings or drawings which would fit in with your exhibition entitled, "Art in the Making." However, with the exception of a Sheeler unfinished sketch, which we are including in our forthcoming show, there is nothing that will fit the category mentioned. It is customary for the artist to destroy anything which does not satisfy him. Of course, there are preliminary drawings on occasion, but these are complete as such and are sold as finished pictures, as are the oils or temperas which may have been based on the drawings. But in all such cases the artists consider them independent works of art. Those that they consider incomplete are customarily destroyed.

If you should be in town before the Gallery closes for the summer (June 30th), I will be very glad to show you photographs of such combinations which you may find appropriate for your exhibition. It will be nice to see you again.

Sincerely,

EGH:ep

P.S. Will you please note that we have moved from 32 East 51st Street -- almost a year ago -- and are now at the address you will find on the letterhead.

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CHAMBER OF COMMERCE

OF HONOLULU

ESTABLISHED 1830

CHARTER MEMBER CHAMBER OF COMMERCE UNITED STATES

BILLINGHAM BUILDING • HONOLULU, HAWAII 96813

April 11, 1966

Gallery Committee for Ten Artists in Hawaii
3125 Waialae Avenue, Apt. 207
Honolulu, Hawaii 96816

Gentlemen:

We learned with interest of your efforts to encourage the establishment of additional gallery facilities in Honolulu.

It is in keeping with your thoughts that it is difficult to understand why with the increase in our population and the new and expanded interest shown in the various aspects of art and culture that so few galleries operate here.

Aside from your personal interest in having a high quality gallery establish itself in Honolulu, we feel that such an operation would add much to the development of this area. We, therefore, heartily concur with your efforts to find interest towards this end.

Please call on us if we can be of assistance to you.

Very truly yours,

Alfred S. Harris
Alfred S. Harris
Manager, Trade Development Dept.

ASH/mgw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Of course it would be preferable if a member of your staff could come to the Gallery and make the selection of photographs from our very complete record books in relation to each individual artist's work; in any event, I will be happy to cooperate with you in this interesting project.

Very truly,
Sincerely yours,

Robert A. Milder

Country Club
211 West 11th Street
New York 1, New York

Dear Mr. Milder:

I find your project most interesting and will be very glad to cooperate in sending you photographs you may desire. Today, with so many schools of American Art and specialized areas, I think the idea of collecting a complete series is a fascinating one.

Actually, the majority of the artists on our roster are and have been associated with the New York School and the older group has had a prominent influence not only in the past but throughout the country.

In the program below you will find the names of artists whose main interest was associated with the New York School, Brooklyn, Long Island, etc., though the fact that several were born abroad or in other states of the nation.

Edward Rieu
Charles Burchfield
John Lewis
Aaron Siskind
Isaac Brown
George L. Kientz
Robert Rauschenberg
Benjamin (and Ben) Hart
Charles Sheeler (and Connecticut)
Alice Sparrow
Joseph Stella
Mark Weber
William Borchert

In addition, Marsden Hartley, who divided his time between New York and Maine in the summer. George L. Kientz was born in Wisconsin but spent most of his time as an artist in New York City - later spending some months in Mexico and now a permanent resident in New Mexico as of about ten years ago. John Marin was born and lived in New Jersey - spent summers in Maine and painted - as is well-known - a great number of New York City subjects throughout his lifetime. In any event, all of these artists established their reputations in New York City and were represented by New York galleries exclusively.

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

BGH/tm

700 PROSPECT STREET,
P. O. BOX 1311,
LA JOLLA, CALIFORNIA
TELEPHONE: 454-0183

7 April 1966

Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

We are very much indebted to you for lending your
"Bar Harbor - Mount Desert, Maine", 1925
"Downtown New York - Street Movement - Red Sun", 1925
by John Marin

"Young Sea Dog with Friend Billy", 1942
"Shell and Sea Anemones, Gloucester", 1934
by Marsden Hartley.

Your loan contributed a great deal to the comprehensiveness
of the Museum's 25th Anniversary Show and was much appreciated
by thousands of visitors and hundreds of school children who enjoyed
the opportunity of viewing the works of Hartley and Marin for the
first time.

Once again, a grateful thanks for your cooperation without which the
exhibition could never have been organized.

Sincerely,

Donald J. Brewer / dmj

Donald J. Brewer, Director

DJB:tmg

P.S. Enclosed are some reviews for your files.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

April 22, 1966

Mr. Charles Cunningham, Director
The Wadsworth Athenaeum
25 Athenaeum Square North
Hartford, Connecticut

Dear Charlie:

It just occurred to me that it might be a good idea to check with you while you are still in Connecticut regarding the Folk Art paintings and sculpture I gave to you some years ago.

I have recently engaged a Manager to take care of my personal affairs and in examining my records for the past ten years, he called my attention to the fact that I did not have an official record of my gift to The Wadsworth Athenaeum. Would it be possible for you to send me a note referring to this gift, so that it can be properly listed in the records. Also, are there any plans for showing this material or is the collection per se of no interest to the institution? Won't you please be frank and write me accordingly. I would be glad to have it returned if the latter, as there is increased interest throughout the country and I would like to see these objects used constructively. I am sure you will understand my position in the matter.

I do hope that I will have the pleasure of seeing you and Elinor before you move to Chicago. In any event, good luck in your new home - and best regards.

As ever,

EGH/tm

ier to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 22, 1966

Mr. Clay Watson
New Orleans Jazz Museum
1017 Dumas Street
New Orleans 16, Louisiana

Dear Mr. Watson:

The reason for the long delay in my reply to your letter is based on the problem of getting the green light from the attorney representing the Stuart Davis estate. He advised me several days ago - for the fifth or sixth time - that clearance has not come through.

Actually, there are very few paintings relating to the period of BLUES SINGER, but I will check into it further with Mrs. Davis who, of course, will control the new prices.

As soon as I am in a position to make any comment on the subject, I will communicate with you, as I think it would make an interesting association with your museum context.

Sincerely yours,

EGH/tm

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

CARSON, LUNDIN & SHAW ARCHITECTS
425 PARK AVENUE NEW YORK 22

ROBERT CARSON
1980
EARL H LUNDIN
ARVIN SHAW III
WILLIAM B HELLER

PLAZA 4-1040

April 7, 1966

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Enclosed please find a copy of Mr. Lee Schoen's letter of March 25 which arrived at the office during my recent vacation.

I believe the letter to be self-explanatory but wish to point out that I think it would be a basis for your securing the return of the deposit for alterations which you left at the hotel.

Mr. Schoen reiterates what we had previously told you-- that is, that no new Certificate of Occupancy can be secured until all alteration work in the hotel is completed.

Sincerely yours,

Bill

William B. Heller

/rn

Enclosure

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 12, 1966

Mr. John I. H. Baur, Associate Director
Whitney Museum of American Art
22 West 54th Street
New York, New York 10019

Dear Jack:

Forgive me for being so lax, but I have to wait until our Treasurer is in town to have a check signed.

Enclosed you will find \$5000. to be applied to the Building Fund. The sum comprises a combination of the Foundation and the Gallery, which is now making its first large gift to a museum. I feel it will be no loss - in making the combination - to your Purchase Fund, as your current exhibition indicates that the donors are becoming quite plentiful. In any event, I much prefer doing it with cash rather than a painting for auction, as many years ago I decided against the latter policy, which has become so prevalent, not only in connection with art institutions, but for every type of charity, including the Institution for Unwed Mothers.

I hope I will see you soon. Incidentally, don't miss the Pattison exhibition, which continues for two more weeks. I am sorry you missed the opening, but I am sure you will see much more of the show under normal circumstances.

Best regards.

Sincerely yours,

EOH/tm

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

April 16, 1966

Mr. Louis Cheney, Director
Telfair Academy
P. O. Box 381
Savannah, Georgia

Dear Mr. Cheney:

Finally, after much coaxing, I obtained a large collection of prints from our photographer and am sending these to you under separate cover, together with a book on Zorach published for the Whitney Museum in 1959 on the occasion of his Retrospective Exhibition held there.

Now that Zorach's son has taken over all the details, we know exactly what is available or can be cast to order where the edition is still incomplete. In several instances, only one or two casts have been sold. Unlike many sculptors still functioning today, Zorach has always been very careful about keeping his editions very low - no more than three or, on a few occasions, up to six. The latter, of course, would not apply to the larger figures.

The photographs really provide a wide range in the monumental group, including single figures, groups and a large-scale PUMA. Several of these are in his studio, available immediately and others will have to be cast to order. An asterisk on our list will indicate which is which. I am also sending you a biographical record, which may be useful to you in talking to the committee.

I trust that all this material will aid you in presenting your suggestion to the Board. It was so nice to meet you and I hope to have the pleasure soon again.

Sincerely yours,

RCH/tm

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. 3. Incidentally, I was at the Museum of Early American Folk Art this afternoon and saw an Edward Hicks PEACEABLE KINGDOM which belongs to Cosperstown. I don't know whether you have that recorded or not, but a catalog of the show or the collection has been published recently and will include the information. On the other hand, you might write directly to Mary Black, the Director of the Museum, who can give you complete data in relation to this painting.

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. STANLEY J. WOLF
ONE SHORE DRIVE
GREAT NECK, NEW YORK 11024

April 6, 1966

Dear Mrs. Halpert,

The following is a list of
the paintings we would be interested
in selling, as I discussed with
you on the phone.

David Cronen - Angels & Pictures -
40 x 56 1/2, 1953

Hyman Bloom - The Cauldron
70 x 34, 1952

Charles Burchfield - Chatter of Crows
in a Spring Wood - watercolor
40 x 30, 1949

Ed Corbett - The Jet - 33 x 23, 1952

Leon Polak - Burnt Man - 46 x 32, 1954

Balcom Green - Naked in the Light -
36 x 48, 1953

MARIPOSA
2987 Mariposa Dr..
Burlingame, Cal..
April 21, 1966

Director,
The Downtown Gallery,
465 Park Ave.,
New York, N. Y.

Dear Sir,

I have just received my March
issue of "Art International" and
saw your ad for the Abraham
Rattner show.

How I wish I could be there
to see this great artist's new work,
since I have been a great admirer
of his work for many years. However
since I live in California I cannot.

If you have a brochure or book
or catalogue on the show I would

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

April 20, 1966

Mrs. Edith Halpert
Downtown Gallery
Ritz Tower Concourse
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Our Art for Collectors III exhibition, which has just closed, was a great success. We very much appreciate your participation in it, and it is only through the dealers' cooperation that these exhibitions can be held.

Unfortunately, the only object sold in this exhibition from those items you consigned to us was the Ben Shahn Maximus. Our public showed considerable interest in the works you lent, and your participation added a great deal to this exhibition. We hope you will be able to join us in the future with other exhibitions of this type.

Again, our sincere thanks for your participation.

You will be receiving soon from our comptroller a check to cover the Shahn. Also, we plan to ship to you on Monday, April 25, those unsold objects consigned to this exhibition.

Sincerely yours,

Millard F. Rogers, Jr.

Millard F. Rogers, Jr.
Assistant Curator

MFR:1kl

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
By appointment only

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: PLaza 3-3707

April 8, 1966

Mr. Tessin Zorach
14 Sidney Place
Brooklyn, New York

Dear Tessin:

As a reminder, can you drop me a note or give me a call to tell me the full information on the sale of the two items to Avnet.

We billed without filling in the dates, sizes, etc. and I will need it not only to let the client know, but for our records.

Many thanks. Talk to you soon.

Best,

Tracy
Tracy Miller

Tracy -

Large framed Drawing of Nude
c. 1940 approx 16"x20"

Bronze figure Woman - head Turned
Called "Pixie" (Ishtar) 14"x6"
original clay. c. 1955. Cast No.3
(W2-118)

Tessin

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April 14, 1966

Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East JunEAU
Milwaukee 2, Wisconsin

Dear Irving:

As I mentioned in our conversation yesterday, all the glazed pictures had masking tape extended into the actual frames. Those in wood were unharmed - or can be rubbed down - but three were finished with gold leaf and now will have to be releafed completely. Would you be good enough to contact your insurance broker and we will send on the invoice for him to take care of after the job will have been completed.

I am pleased that you had some success with the show and hope that you are equally pleased with the overall reception. Incidentally, if you have duplicate clippings, I would greatly appreciate having them for our archives.

With best regards,

EGH/tm

P.S. You might advise your purchasers that during the past month the prices on Rattner, Shahn and Weber together with other artists have been increased considerably, not because of the reduced inventory only, but because interest in our group has been developing at a high pace.

Shahn

April 19, 1966

Mr. Arch Leean, Assistant Professor
Art Department
St. Olaf College
Northfield, Minnesota

Dear Mr. Leean:

On April 2nd I wrote explaining why I could not give you an estimate of the transportation and crating charges on the Shahn exhibition, but at the same time I confirmed our promise to supply you with an exhibition of his work. In some instances - in the event that you want a sizeable show - it would be necessary to borrow paintings and drawings from other institutions and private collections. On the other hand, if the show is limited in size, we can take care of the entire matter directly from the Gallery. As you probably know, it takes considerable time to complete correspondence in the event of loans from outside collections and if you plan the larger exhibition, it would be important to start writing or sending out requests to ascertain whether the items will be available at the specified date. Thus, I am writing to you now again in the hope that I will hear from you very shortly.

I hope to have your reply by return mail. Many thanks for your cooperation.

Sincerely yours,

EGH/ta

June, 1966

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is published 60 years after the date of sale.

Saltonstall

267-0777

43 COMMONWEALTH AVENUE

4-16-66

Dear Edith:

It was so good to get
your letter in the hospital. When I
think ~~and~~ you were so ill, and I
never knew it. Well, we are both
once more "kidding."

I left the hospital on Monday
and am staying with my
sister in the Country. I will be
here until the 25th and by
that time, I should be well



JOAN ANKRUM
AND SONS

Prior to publishing information regarding sales transactions, representatives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

At times I worry that you may think we are not aware of how much we all owe you in so very many ways. The inestimable value that our association with you has had is constantly brought to our attention, but the inspiration and faith you have given to us (in this world that sometimes seems to have no heart or soul) has been even more important.

I am writing you this because I would be heart-broken if you were ever disappointed in us, or felt even for a moment that we didn't appreciate our association with you. This is something that all of us, Morris, Bill and I are deeply grateful for.

If our letters are inexcusably scarce, I hope you understand the sheer panic we all have been compelled to work under, especially these past two years.

Edith, I do so hope you are feeling better, as I know you have had such a terrible time with your ear and other problems.

Morris is eagerly looking forward to having your show in the fall, if this suits you, and we will all come (even Bill this time.)

With much love as ever,

P.S. Please remember me to Natalie, Adele, and all friends.
How is Tracy? Best to him, too.

April 10, 1966

Mr. Charles M. Buckley - 2

April 19, 1966

And won't you please make sure that the Sheeler you have on approval is sent to us almost immediately, as I want to plan the layout and get the catalog going at once. We will announce that nothing in the show is for sale, so that the visitors will know in advance and will not accuse me of favoritism. Of course, the picture you chose will be held for you without any restriction, and the moment I get the green light releasing the estate, I will get in touch with you regarding the transfer to the City Art Museum and at what price, making every effort to keep it within a nominal figure.

And so I hope to see you on May 2nd. My very best regards.

As ever,

EBH:ep

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April 6, 1966

Mr. Richard Madigan
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Mr. Madigan,

I tried phoning you this afternoon, but the Gallery had already closed.

Due to an oversight on my part, Edward Hicks "The Peaceable Kingdom", was not included among the group of paintings consigned to your "Past and Present" show. Shall we have it crated and shipped air express to you, or will someone from the Corcoran be in New York at the beginning of the week who might carry it back by hand? It is a small painting and would carry easily.

I feel badly about this, and hope some arrangement can be made for getting the painting to you in time.

Sincerely yours,

Howard Rose
Howard Rose



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, *FOUNDER*

FLORA WHITNEY MILLER, *PRESIDENT*

LLOYD GOODRICH, *Director*

JOHN L. H. BAUR, *Associate Director*

JOHN GORDON, *Curator*

EDWARD BRYANT, *Associate Curator*

MARGARET McKELLAR, *Executive Secretary*

April 19, 1966

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Edith:

The Whitney Museum will open its new building on Madison Avenue and 75th Street in late September. To celebrate this important step in our development, we are planning a large exhibition of American painting and sculpture, from their beginnings in Colonial times to the present. The exhibition, which will occupy the whole building, will number about 350 works. Our aim is to show only works of the highest quality, and to make the exhibition one of the most complete presentations so far of the creative art of our country. The dates will be September 27 through November 27, 1966.

In the 20th-century section of the exhibition we are showing mostly works from the Whitney's permanent collection. However, in a few cases where we do not own important examples, we are requesting loans. One of these is a fine watercolor still life by Charles Demuth. Would you be willing to lend your Poppies? It is such an outstanding example of Demuth's work that it would add greatly to the quality of the exhibition, and I do hope that you will be willing to lend it.

With my best,

Sincerely yours,

Lloyd
Director

LG:jp

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SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

April 14, 1966

Mrs. Edith Halpert
Director, The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

As I clarify files, I find the piece on Stuart Davis at the time of the exhibition. You should certainly want this for your files. It is rather nice.

It is always good to see you and I hope you are taking what care of yourself you can.

In much haste,

Affectionately,

A handwritten signature in dark ink, appearing to read "Fred", is written over a horizontal line.

Frederick S. Wight
Chairman
Department of Art

FSW:mm
Enclosure

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